

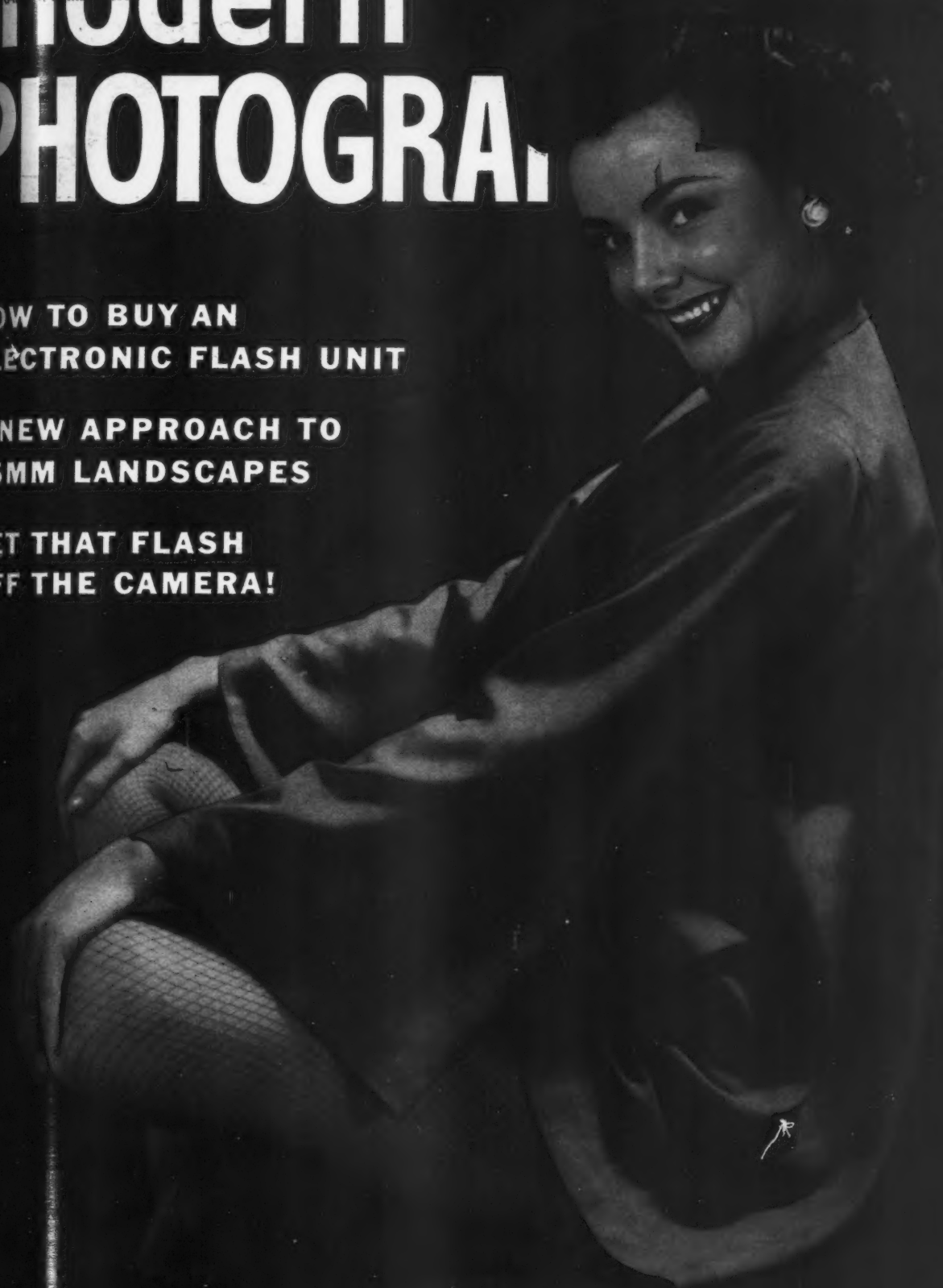
# modern PHOTOGRAPHY

HOW TO BUY AN  
ELECTRONIC FLASH UNIT

NEW APPROACH TO  
5MM LANDSCAPES

GET THAT FLASH  
OFF THE CAMERA!

MARCH 1954 PRICE 35 CENTS



# There is an Ansco film for every camera...for every subject

*for your black-and-white pictures*

Roll Film	TYPE	Exposure Index		Subjects and Use
		DAY.	TUNG.	
Plenachrome	Orthochromatic, wide latitude, high speed.	50	25	For landscapes, animals, children, buildings and indoor flash shots.
Supreme	Panchromatic, fine grain, high speed.	50	32	Ideal for most subjects where proper panchromatic color sensitivity and fine grain are needed.
Superpan Press	Very high speed, panchromatic.	125	80	For buildings, especially interiors, children and animals, and for use with high speed flashlamps as well as regular flashlamps.
<b>35mm Film</b>				
Supreme	Panchromatic, fine grain, high speed.	50	32	All purpose film for miniature users needing fine grain. Special uses include medical, documentary copying and photomicrography.
Ultra-Speed Pan	Very high speed, panchromatic.	100	64	Best for indoor photos, with all flashlamps. Use for informal portraits, news and industrial coverage.
<b>Sheet Film</b>				
Commercial	Non-color-sensitized, brilliant.	25	6	Use where fine detail and controllable gradation are needed in copying work.
Commercial Ortho	Orthochromatic, brilliant.	25	12	High resolving power and normal contrast is ideal for continuous tone commercial copying.
Isopan	Fine grain, high speed, panchromatic.	50	32	For regular and high speed flash. Perfect for illustration, medical, photomicrography photos. Recommended for 3 color separation negatives.

Sheet Film	TYPE	Exposure Index		Subjects and Use
		DAY.	TUNG.	
Process	High contrast, non-color-sensitized.	8***		For fine grain work with line and documentary copying.
Superpan Portrait	Panchromatic, high speed.	50	32	For the best portraits, informal and posed, of adults and children.
Superpan Press	Very high speed, panchromatic.	125	80	Most versatile of all. Use in industrial, news, sports and general photography.
Triple S Ortho	Very high speed, orthochromatic.	125	64	Especially useful for illustrations, very good for men's portraits; news and medical photos.
Triple S Pan	Extreme speed, panchromatic.	200	160	For general use under poor light conditions. Very good with all flashlamps.
<b>Film Packs</b>				
Supreme	Panchromatic, fine grain, high speed.	50	32	For fine grain negatives of almost all general subjects both indoors and outdoors.
Superpan Press	Very high speed, panchromatic.	125	80	Use for general indoor, industrial, news and sports photos. Works well with high-speed flash.
<b>8mm and 16mm Movie Film</b>				
Hypan	High speed, panchromatic, reversible film.	40	32	For general outdoor black-and-white movie making. Good indoors with floodlights.
Supreme Negative (16mm only)	High speed, fine grain, panchromatic, negative material.	50	32	For making movies of which several prints are needed. Recommended especially for industrial publicity uses.

Note: \*\*\* For a meter reading taken from a white card in the position of the copy.

*for your color transparencies*

Roll and 35mm Film		TYPE	DAY.	TUNG.	Subjects and Use
Anso Color, Daylight Type	Natural Color Film.		10	2.5	For making true color transparencies outdoors.
Anso Color, Tungsten Type	Natural Color Film.		10**	12	For making true color transparencies indoors.
<b>Sheet Film</b>					
Anso Color, Daylight Type	Natural Color Film.		10	2.5*	For making true color transparencies outdoors.
Anso Color, Tungsten Type	Natural Color Film.		10**	12	For making transparencies indoors with 3200K lamps or flash.

8 and 16mm Movie Film		TYPE	DAY. TUNG.		Subjects and Use
Anso Color, Daylight Type	Natural Color Film.		10	2.5*	For making true color movies outdoors in sun- light.
Anso Color, Tungsten Type	Natural Color Film.		10**	10	For making true color movies with PH375 lamps or photofloods.

Note: \* With Ansco Color Conversion filter No. 10.

\*\* With Ansco Color Conversion filter No. 11.

For complete data on Ansco films, see the booklets *Ansco Films for Black-and-White Photography* and *Color Photography Made Easy*. Both available at small cost from your Ansco dealer.

## ANSCO

Binghamton, N. Y. A Division of General Aniline & Film Corp. "From Research to Reality."

# Imagine fun like this — with 60 second snapshots!



SNAP IT!

A MINUTE LATER...  
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That's the joy of a Polaroid Land Camera. You admire the finished picture right on the spot. And it's yours for sure! If the subject moves, or the pose isn't right, you can shoot again before your chance is gone forever.



## YOU SHARE THE FUN

with your family — with the little girl in the picture. That very day, you'll show the picture — or mail it right off — to friends!



## YOU'LL HAVE ENLARGEMENTS AND COPIES MADE

directly from your prints by Polaroid's special process. They'll come back to you so quickly and cost so little, you'll wonder why you kept dusty files of negatives.



## HAVE YOU SEEN TODAY'S POLAROID PICTURES?

- ✓ They're sparkling black and white (3¼" x 4¼") prints — even bigger than this.
- ✓ A new plastic finish gives them lasting beauty.
- ✓ Every roll of film is guaranteed.\*

## A CINCH TO USE!

To load, simply drop in the film. No tanks, liquids, or fuss. Want just one picture? Take just one! No need to use up a whole roll.



## HAVE YOU SEEN A POLAROID CAMERA IN ACTION LATELY?

Let your photo dealer take your picture. You'll be amazed at the high quality of today's 60-second pictures. *It takes only a minute.*



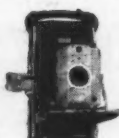
**PATHFINDER** — f/4.5 lens... shutter speeds 1 to 1/400 second... coupled range-finder... the aristocrat of 60-second cameras.

**MODEL 95** — The thrifty family camera anyone can use indoors or out, rain or shine.

\*If you're ever dissatisfied with the results from any roll, send the pictures to Polaroid and you'll get a new roll free.



Polaroid Pathfinder  
Model 110



Polaroid  
Model 95

# POLAROID® Land CAMERAS

Polaroid Corporation, Cambridge 39, Mass.

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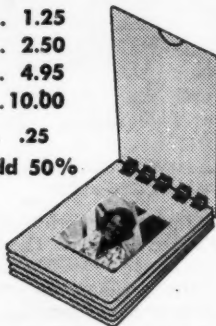
2 1/2 x 3 1/2.....	40c	5 x 7 .....	1.25
3 1/2 x 3 1/2.....	50c	8 x 10.....	2.50
3 1/4 x 4 .....	60c	11 x 14.....	4.95
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MODERN PHOTOGRAPHY (combined with Minicam) is published monthly by the Photography Publishing Corp., 251 Fourth Avenue, New York 10, N. Y. Reentered as Second Class matter at the Post Office at New York, under the Act of March 3, 1879; additional entry at Greenwich, Connecticut. Yearly subscription price is \$4.00 in U.S.A. and possessions, \$4.50 in Canada, \$6.00 in Pan-American Union and Philippines. Elsewhere, \$8.00. Single copies 35c; Canada 40c. March, 1954, Vol. 18, No. 3.

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**Special \$24.89**

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- ✓ All negatives from 35mm to 2 1/4 x 3 1/4
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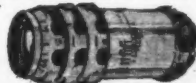
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Here is the same 135mm Albinar that is coated and in chrome focusing mount that formerly sold for \$59.50

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Also at a reduced price... 135mm Travener f4.5 coated Chrome Mount PRE-SET Diaphragm for the same cameras

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Here is the new miracle eye-level, automatic 35mm Single Lens Reflex Camera with the preset diaphragm and built in flash synchronization.

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For ASTRO lenses in Hasselblad mount add \$25. Cash or \$2.50 Down. ASTRO lenses in Leica mount are furnished complete with amazing IDENTOSCOPE — a mirror reflex attachment for eye-level focusing through the lens, with an upright and non-reversed image — at \$145. Cash or \$14.50 Down additional. Dual purpose mounts make possible interchanging lenses between your still and movie camera, or among several still cameras. You'll be amazed at the added versatility you command with an incomparable ASTRO lens!

125mm 5" f/2.3 Pentachar	.....\$ 195. Cash or \$ 19.50 Down
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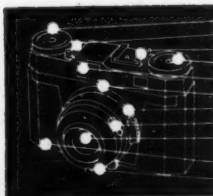
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Precise machining, all-metal construction and obviously fine workmanship stamp the QUICK "B" as a first-rate photographic instrument... in a league with the best. Yet, its modest price of \$79.95 challenges the imagination. The Iloca craftsmen of Hamburg, Germany have indeed gone all-out in making the Quick "B" a unique 35mm camera value!

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1. Automatic exposure counter - Automatic shutter wind
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9. Other f/2.9 lens, coated, color-corrected
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Size	Coated Lens in Shutter	Speed	Crown Graphic	Graphic
	101mm Ektar f/4.5 (1/800 sec. shutter)		\$314.	\$375.
2 1/4 x 3 1/4	105mm Schneider Xenar f/3.5	325.	325.	325.
	105mm Zeiss Tessar f/3.5	335.	335.	335.
	105mm Ektar f/3.7	335.	335.	335.
3 1/4 x 4 1/4	135mm Schneider Xenar f/4.7	299.	255.	
	127mm Ektar f/4.7	309.	245.	
	135mm Zeiss Tessar f/4.5	325.	279.	
4 x 5	135mm Schneider Xenar f/4.7	299.	257.	
	135mm Optar f/4.7	314.	249.	
	127mm Ektar f/4.7	314.	245.	
	135mm Zeiss Tessar f/4.5	329.	284.	
	150mm Zeiss Tessar f/4.5	335.	289.	
	150mm Schneider Xenar f/4.5	335.	289.	
	152mm Ektar f/4.5	335.	289.	
	150mm Zeiss Tessar f/3.5	375.	349.	

### 1954 Rollei-cord Rolleiflex



Dowling's Fifth Avenue—known the world-over as a headquarters for the Rollei photographer—is proud to offer the new Rollei-cord IV, Rolleiflex 2.8C and the traditionally fine Rolleiflex f/3.5 cameras. Each of these fully flash synchronized 1954 models is a leader in its class!

Rollei-cord IV with coated Schneider Xenar f/3.5 lens in M-X shutter \$149.50 Cash or \$14.95 Down  
Rolleiflex with coated Schneider Xenar f/3.5 lens in M-X shutter \$265. Cash or \$26.50 Down  
Rolleiflex with coated Zeiss Tessar f/3.5 lens in M-X shutter \$285. Cash or \$28.50 Down  
Rolleiflex 2.8C with coated Schneider Xenar f/2.8 lens in M-X shutter \$385. Cash or \$38.50 Down  
Dowling's Fifth Avenue delivers each Rollei as a factory packaged complete unit, including dual lens cap, cable release and deluxe leather overready carrying case . . . at no extra charge.

Selected Accessories for Rollei: Filters (2.8C)	
Flashflex BC Unit with Battery (illustrated on camera)	\$22.95
Plate Back Set	38.27
Rolleikin II 35mm Adapter	35.78
Rolleikin 2.8C	25.80
Rolleinar I or II (f/3.5)	18.49
Rolleinar I or II (f/2.8)	9.86
Rolleinar-par I or II (2.8C)	27.80
Rollei Lens Hood (2.8C)	4.95
Zeiss Dronar 2-X f/5.6 Telephoto Lens with Case	144.00
Rolleigriff Field Lens	4.95
Panorama Head	14.19
Stereo Attachment	13.95
Veigol Exact "66" Enlarger	109.50

### 1954 CONTAX IIA and IIIA



New lower priced Contax IIA with Sonnar coated f/2.0 lens \$353. Cash or \$35.30 Down; or with Sonnar coated f/1.5 lens \$383. Cash or \$38.30 Down. For Contax IIIA, with built-in exposure meter, add \$34. Cash or \$3.40 Down.

### 1954 ZEISS Contax 35



Trustworthy and elegant pocket-companion, weighing only 21 ounces. Coupled rangefinder, built-in exposure meter with ASA scale, renowned Op-ton Tessar coated f/2.8 lens, fully synchronized Compur Rapid M-X shutter with speeds to 1/500th sec. Now only \$153. Cash or \$15.30 Down.

### 1954 RETINA IIA



Compact, precise and reliable . . . perfect for travelling! Full M-X synchronization, rapid film advance lever. With Schneider Xenon coated f/2.0 lens \$149.50 Cash or \$14.95 Down.

### 1954 Leica IIIH



With Leitz registration on both camera and genuine coated Leica lens. With Elmar f/3.5 \$278. Cash or \$27.80 Down; with Summaron f/3.5 \$312. Cash or \$31.20 Down; with new Summicron f/2.0 \$393. Cash or \$39.30 Down; with Summarit f/1.5 \$434. Cash or \$43.40 Down.

### 1954 Exakta



With waist-level finder and pre-set coated lens: With Tessar f/2.8 \$279.50 Cash or \$27.95 Down; with Biotar f/2.0 \$353. Cash or \$35.30 Down; or with Angenieux f/1.5 \$385. Cash or \$38.50 Down. To substitute Pentax Prism Rangefinder add \$47. Cash or \$4.70 Down.

### 3-D HEADQUARTERS I



Revere Stereo Camera (illustrated) with matched coated f/3.5 lenses \$174.50 Cash or \$17.45 Down; Stereo Realist Camera with matched coated f/3.5's \$159. Cash or \$15.90 Down. New dual TDC Stereo Projector-View \$149.50 Cash or \$14.95 Down. Taylor Stereo Table Viewer \$87.50 Cash or \$8.75 Down.

### 1954 ZEISS IKOFLEX Ila



NOW . . . fully synchronized and with Extrabrite focusing screen. Film winding knob cocks shutter automatically. With Tessar coated f/3.5 lens in Compur M-X shutter at sensationally reduced price: \$169. Cash or \$16.90 Down.



### 1954 KODAK CHEVRON Popular 2 1/4 X 2 1/4 size.

Combined eye-level viewfinder-rangefinder, with parallax correction; rapid film advance lever; automatic film stop. Equipped with needle-sharp Ektar coated f/3.5 lens in Synchro-Rapid "800" shutter (10 speeds from 1 sec. to 1/800th sec.). \$215. Cash or \$21.50 Down.



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### 1954 POLAROID Land Cameras

Exciting new Pathfinder, model "110" with coupled rangefinder and coated Wollensak lens in Rapax shutter \$249.50 Cash or \$24.95 Down. Polaroid, model "95" \$297.75 Cash or \$29.77 Down.



### 1954 ELEC-TRONIC FLASH UNITS

Sun-Lite II battery-pack unit \$79.50 Cash or \$7.95 Down; new Sun-Lite II Pocket-Pack unit \$89.50 Cash or \$8.95 Down. Latest Heiland Strobonar V dry cell unit \$119.50 Cash or \$11.95 Down; Strobonar III \$109.50 Cash or \$10.95 Down; Strobonar IV \$369.50 Cash or \$36.95 Down.



### 1954 Bolex H-16 De Luxe

Complete with Octameter and 3 top Kern coated lenses: Switar 1" f/1.4, Yvar 16mm f/2.8 and Yvar 75mm f/2.8 — plus compartment case \$712.50 Cash or \$71.25 Down. Bolex H-16 Leader with Lytcar coated 1" f/1.9 lens \$299.50 Cash or \$29.95 Down. Request free Bolex catalog!

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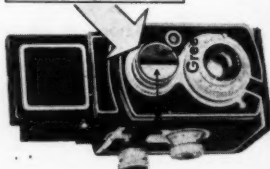
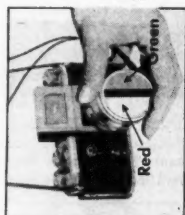
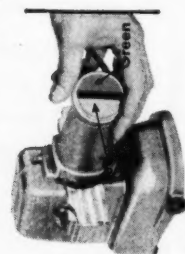
## With Harrison's Split Image FOCUSING DISC

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# modern PHOTOGRAPHY

MARCH 1954, VOL. 18, NO. 3

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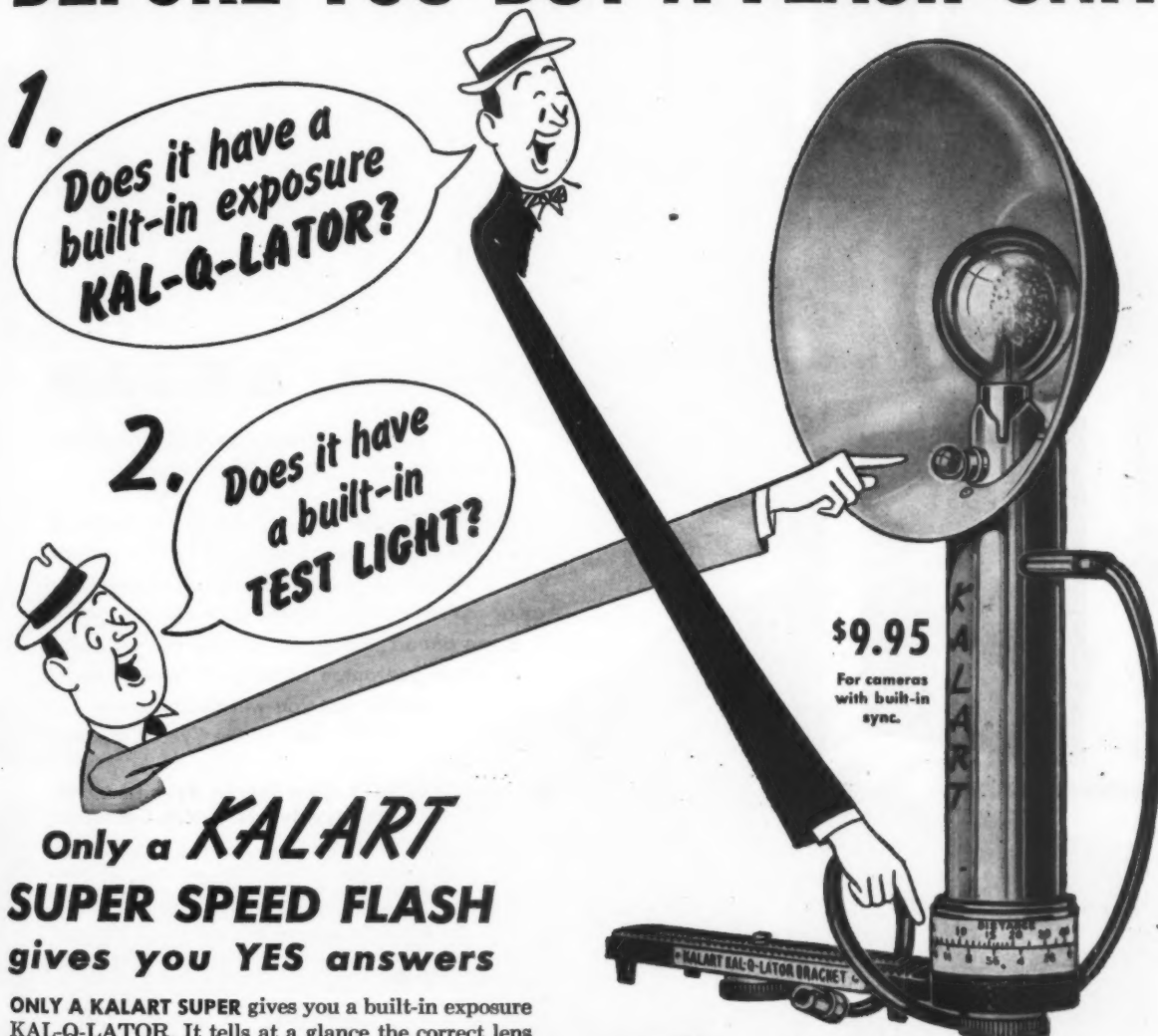
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Sirs:

In your December 1953 issue, on page 59 of the Edward Weston article, a blanket statement was made concerning the fugitive character of color products.

I believe that the statement gives a wrong impression and one which I don't believe Nancy Newhall intended. It implies that present color products are all unreliable. True, color dyes, inks and even carbros products are not permanent as are oil paints, still there is a vast difference between these various products. Relatively speaking, the carbro image is much more stable than a dye or color ink image.

I have carbros prints which I made 15 years ago and which have been hanging on my wall with no sign of color deterioration. Carbros products have been greatly improved during this period.

On the credit side I find deeply stimulating the pictures by Weston. We should have more of them. A sincere and rousing cheer for Nancy Newhall. She speaks eloquently for fine photography and photographers. There are too few who search out and publicize the best in creative photography. Monterey, Cal. Wynne Bullock

Sirs:

... As far as the carbros materials manufactured by this company are concerned, the statement by [Nancy Newhall] about carbros is just not so. Our pigments are most carefully chosen for both color correctness and permanence. The colors which we use, and the carbros images made from them, must and will withstand 400 hours of sunlight without any change whatsoever. Anyone who doubts this is welcome to make such a test himself or have the materials tested by any laboratory he may choose.

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R. F. McGraw

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• Since there is great difference of opinion on how long carbros will last, (Continued on page 46)



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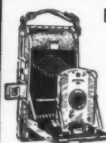
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# COFFEE BREAK with the editors

## THIS MONTH'S COVER . . .

Isabel Bigley, star of the new Rodgers and Hammerstein musical, *Me and Juliet*, is the subject of this month's photographic cover essay by David Preston.

Preston sought to achieve a poster quality in his picture so that the photograph of Miss Bigley would be visible at a great distance. Poster quality is quite necessary in a magazine cover where you wish prospective purchasers to see the cover on the newsstand as they pass by.

Accordingly, Preston selected a one piece, light colored garment for Miss Bigley which would contrast sharply and cleanly with the single color red background. He posed her in a seated position to achieve the largest subject image in the smallest amount of space.

He used an 8 x 10 view camera with a 4 x 5 reducing back and 14 in. Ekta lens. His exposure on Ektachrome, Daylight type was f/8 with electronic flash.

## LATUKO . . .

*Latuko*, which has been subjected to the scrutiny of zealous screening boards during the past year, was finally seeable in New York under the auspices of *Cinema 16*, a private sort of movie club that shows experimental films to an ever-eager 16mm movie audience. *Latuko* has been banned in several states—for the wrong reasons.

It has been hailed by one critic as "a documentary in the best sense of the word," and backed to the hilt by

the Museum of Natural History (whose trustee Edgar Monsanto Queeny made the film) as an excellent scientific study. Although *Latuko* represents an effort to make strangers understood, its scientific aspect is not convincing. To answer the screening boards, it was hardly the undressed customs of the Latukos that were shocking.

Instead of looking at these tribesmen in an entirely objective manner, Queeny often pointed out their acts as curiosities. In a few instances exactly what they were doing was incomprehensible, and when the narrator did not explain, he misled by exclaiming something such as: "Look at those primitives! How strange and pagan they are!"

Then there was the big hunt, a routine in *Latuko* life. Stealthily, by the hundreds, the Latuko men stalked the tall grass. Next there were cuts to monster giraffes, lions, elephants, rhinos—all racing ferociously through the swales. But what did the men actually encounter? One or two delicately built animals about the size of a small deer. In this sequence the intercutting was not done skilfully enough to give the idea that the big game footage was really shot as part of that particular hunt.

The techniques used in making *Latuko* were shockers. You were unremittently exposed to bloody tooth extractions, scarred faces, wounded animals being attacked and dismembered. Brutality can—and should—be

(Continued on page 18)



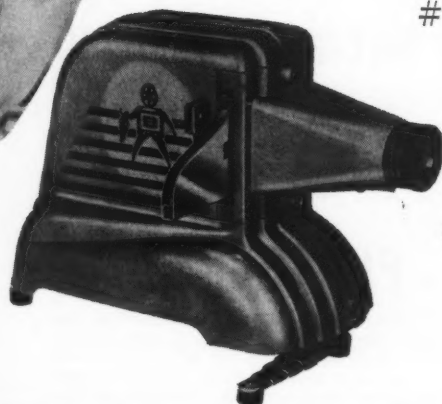
*Latuko*: an effort to make strangers understood



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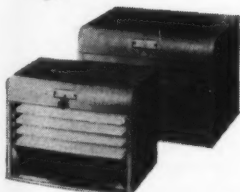
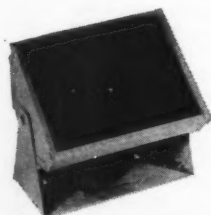
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## COFFEE BREAK

(Continued from page 16)

shown, but not by bludgeoning. Had Queeny been more artful, these same scenes could have been presented in a more meaningful way and without the effect of pure sensation. By contrast, in *Moana* (Robert Flaherty's film), a youth was shown undergoing an agonizing tattooing ritual. But by showing the boy's sympathetic and proud family, his womenfolk's tender concern, Flaherty made you understand the tattooing as a meaningful symbol. And by respecting this in its cultural context, Flaherty conveyed a moving and profound experience.

—D. J.

### OF FERENC BERKO • • •

Hungarians have sometimes been accused of having two sole desires in life—to take pictures and to leave Hungary. Although this statement has no basis in fact, the end results do fit photographer Ferenc Berko whose color landscapes are shown on pages 51 to 54.

Berko was born in Hungary, educated in England and Germany, worked in a French film studio, went to Bombay to work with an Indian film producer and set up his own photographic studio there. During the latter part of World War II, he directed films for the Army Film Unit. Following the war, he taught photography at the Institute of Design in Chicago, then went to London in 1948 to do photographic stories for London Films.

In 1949, Berko settled down in Aspen, Col., to work for the Container Corp. of America, making films and industrial photographs. He also began to document Aspen.

Since 1952 Berko has been freelancing while making Aspen his home. He continues to make films as well as still photographs and his work has been published in *Fortune*, *Vogue*, *Harper's Bazaar*, *Esquire* and many other publications.

### COMING NEXT MONTH • • •

• *How to use electronic flash.* The third in our series on this popular lighting method. This article discusses how to get best results from simple equipment—one light and two lights. Best methods of placing lights. How to develop your film to get the most effective results.

• *6-page picture.* Todd Webb's extraordinary photograph—one block long in reality, 6 pages long in our April issue. Webb tells how he took the picture and tells you how to do the same thing.

• *Slide binding. Part II.* Snap-on, push-in slide binders. The various types available and how to use them.

• *Howard Zieff*—a light touch for the ad-men. A success story of a 26-year-old commercial photographer who brings wit, freshness and the bright touch to his illustrations.

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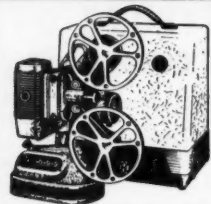


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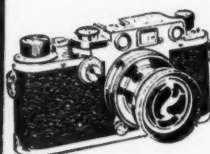


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The Eighth Annual National Photographic Show, scheduled for Feb. 17-22 at the 71st Armory in New York City, will mark another year's progress in the photographic field. Wilfred L. Knighton, Managing Director of the six-day exposition, declares it will be the largest of its kind, with more than 100 exhibitors demonstrating the latest developments in photographic equipment.

As in the past, the 1954 show will also feature instruction in photographic techniques, as well as the usual bevy of photogenic models for the thousands of photographers—beginners, advanced amateurs, and professionals—who are expected to be on hand. Numerous celebrities, themselves amateur camera enthusiasts, will make appearances during the event as part of its entertainment program.

The exposition will be open at the Armory, on Park Ave. at 34th St., from one to ten p.m. daily; Sundays, from two to ten. Admission for adults will be one dollar; for children, fifty cents.

### **Among the exhibitors**

Among the exhibitors will be: Aetna Optix, Alco Photo Supply Corp., American Optical Co., Amplex Corp., Ampco Corp., Charles Beseler Co., Biber Foto Corp., Bolsey Corp. of America, Bright Star Battery Co., Brumberger Sales Corp., Burke & James, Inc., Burleigh Brooks, Inc., Camera Optics Mfg. Corp., Cinelac Co., Da-Lite Screen Co., DeJur Amsco Corp., DeVry Corp., Dormitzer Electric & Mfg. Co., Exakta Camera Co., Fedco Products, Federal Mfg. & Engineering Corp., Futura Camera Corp., General Electric Co. (Lamp Division), Golde Mfg. Co., Hauman Instrument Co., Heiland Research Corp., Karl Heitz, Inc., Hershey Mfg. Co., International Mutoscope Corp., Interstate Photo Supply Corp., Jen Product Sales Co., Kalart Co., Inc., Keystone Camera Co., Kling Photo Corp., La Belle Sales Corp., Louis Lefkowitz & Bro., Inc. (Diamond Case Division), E. Leitz, Inc., Mamiya Camera Co. of America, Inc., John G. Marshall Mfg. Co., Inc., Mayfair Mfg. Co., Meston's Travels, Inc., MODERN PHOTOGRAPHY, N. Y. Herald Tribune, N. Y. Post, N. Y. World Telegram & Sun, Nikon Camera Co., Inc., Paillard Products, Inc., Pavele Color, Inc., Polaroid Corp., O. W. Ray Corp., Raygram Corp., J. G. Saltzman, Inc., Strobo Research, Sylvania Electric Products, Inc., Three Dimension Co., Viewlex, Inc., Westinghouse Electric Corp., Willoughbys, David White Sales Co., Wollensak Optical Co., Yardney Electric Corp., Carl Zeiss, Inc. and Zoomar, Inc.—THE END.

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# modern STEREO

**Try regular black-and-white film for stereo experimentation; here's a way to make those "backdrop" scenics come alive.**

The time will certainly come, for many of you, when you will wish to deviate from your standard operating procedure with your stereo camera and begin to experiment. You can save a great deal of time and money while experimenting with any special effects if you use ordinary black-and-white negative film in the camera for the initial tests. By using 35mm reloads (you can buy the film in bulk and reload empty cartridges) and developing it yourself, you can bring the cost of an individual stereo pair down to almost one-tenth of what it is in color.

Notice the negative print in this column. Looks strange, doesn't it? It represents a test photo (part of a stereo pair) taken as a check to see whether or not an idea would work



out. The final color stereo is an outdoor portrait of a young lady, with a rope cutting across the scene and hiding the point where her body is apparently cut in two, with the lower half missing. It's a trick photograph that was made considerably easier to perform because of the initial tests in black-and-white, tests that enabled changes to be made in the working of the trick as the photography progressed.

**Important:** When stereo-mounting black and white film negatives be sure that the film is mounted so that the shiny side is toward your eyes when viewing. This keeps it from being backwards when you look at it: it's bad enough just having the "colors" reversed.

Be sure to give this idea a try so that you'll see for yourself the possibilities for making stereo tests quickly and inexpensively.

Now let's experiment with hyper-stereo—the technique of taking 3-D photographs where the effective interocular distance (between the lenses of your camera) is greater than normal. Hyper-stereo produces exaggerated stereo at the expense of making the subject look somewhat like a miniature set. But it does give depth to so-called backdrop-type scenics. Flat scenes of faraway subjects will become third-dimensional beyond anything your eyes have seen directly.

### Fixing flats

Here's a method of accomplishing this effect which will come in handy the next time you are confronted with a beautiful—but flat—scenic that doesn't really "begin" for many hundreds of feet, maybe several miles from your camera. Perhaps you're standing on a cliff or at the top of a building or are in some other way prevented from approaching within good stereo distance from your subject. The only piece of extra "equipment" necessary is a lens cap . . . practically anything at all that will cover up (and make light-tight) one lens at a time as you make the exposures.

To begin, first study the entire scene through the camera viewfinder so that you can always return to it. Keep the camera level and locate a few reference points along the bottom and one edge of the scene. It's very important that you be able to line up the camera very exactly each time that you look through the view-finder. Now, with the scene lined up exactly, and with the lens cap over the right lens, take one of the photos. Then quickly: (1) recock the shutter (but don't advance the film), (2) change the lens cap over to cover the left lens this time, (3) move sideways to the right a bit (camera and all, of course), (4) line up the scene in the view-finder again . . . *exactly*, and (5) take the second picture. This makes a stereo pair.

### A few hints

There are a number of factors to keep in mind when choosing a scene for this type of photograph:

First of all, limit yourself to scenes that really are far away and flat. Hyper-stereo is strictly a novelty effect that is most effective when held to a minimum . . . so don't use it too often.

Make sure that you have chosen the scene in which there will be absolutely no movement of anything during the time needed to take the completed stereo pair—no visibly moving water, no wind blowing the trees or people moving about.

Finally, you'll have to experiment a  
(Continued on page 28)



... Seeing is  
believing!



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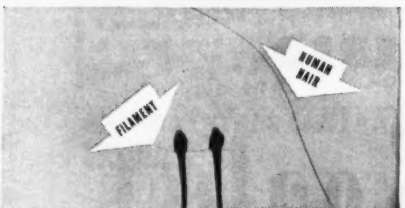
**STEREO-**

**Realist**

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# G-E MINIATURE



**1. Super handy.** Tiny size means that enough bulbs for a whole roll of film (12 exposures) can be held in one hand; carried in a shirt pocket. Flash bulbs for a whole vacation (120 lamps) can be packed in the space for a pair of shoes.

**2. Gets good pictures** at distances up to 15 feet; color shots at same distance as SM. One of these pictures was taken with the M-2 and fast film; the other with No. 5 and standard film and the films processed routinely by a finisher. Which is which?

**3. Quick change.** The new M-2 is easy to insert; easy to eject. Push straight into socket. No pins, no turning or positioning; yet it seats securely.

**4. Low cost adapters** for midjet socket equipment permit immediate use in your present flash outfits.

**5. Permits smaller reflectors,** new designs for much more efficiency and more compact flash equipment. M-2 in such tiny reflectors will equal or outperform SM.

**6. New flashability.** These new filament (3 times thinner than a human hair) and new primer make the easiest flashing bulbs in the more than 20 years of General Electric Photoflash production.

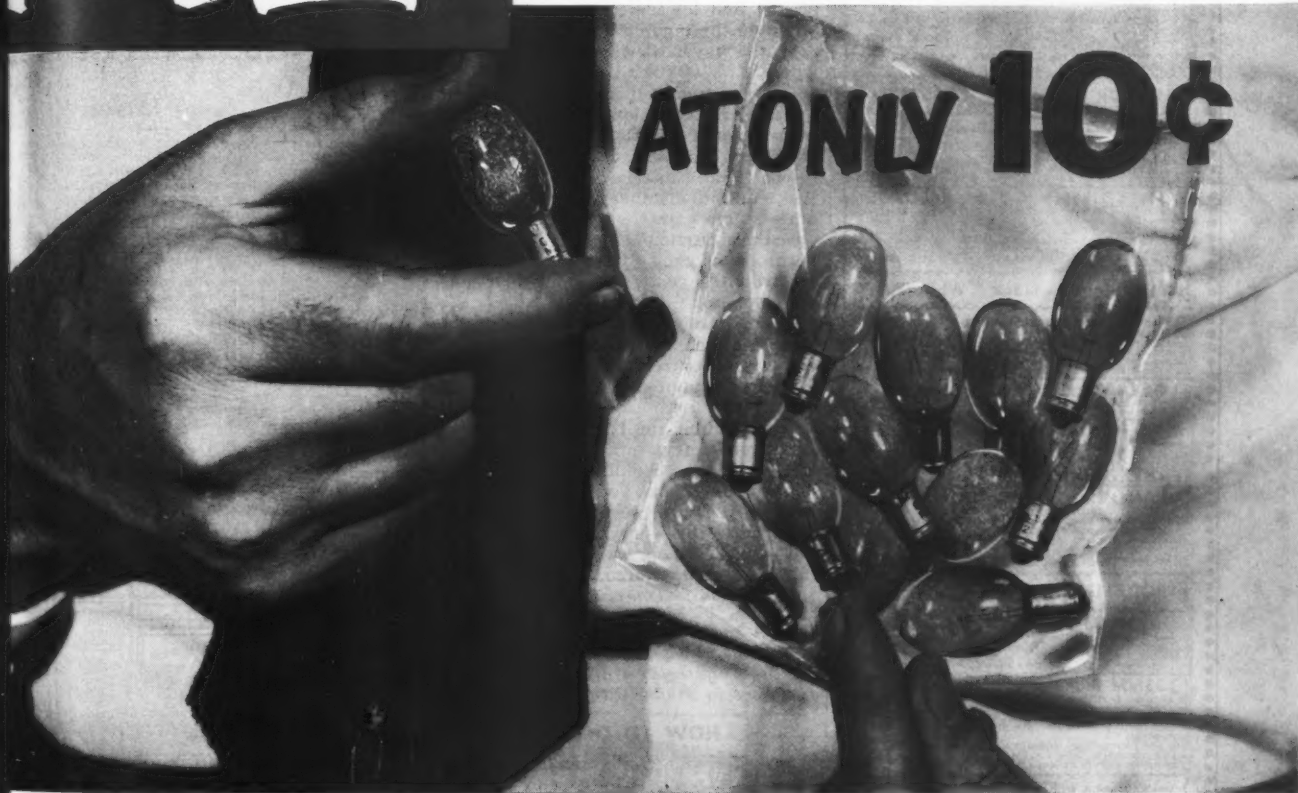
**7. And only 10¢!** That means you can save 36¢ in flashing a 12 exposure roll and have plenty of light for all your usual shots. Try the M-2 today and find out for yourself!

development in flash since G-E Midgets

# M-2

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**Here's a lamp** that makes possible a completely new approach to the design of flash equipment and cameras with built-in flash—with radically new convenience to the user!

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- ☐ **GEVAERT GEVAPAN 35MM FILM**  
World famous Panchromatic black & white film.  
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## MODERN STEREO

(Continued from page 24)

bit to find out how far to move be-  
tween left and right exposures: six  
inches or six feet. This will depend  
entirely upon the distance that the  
camera is away from the nearest ob-  
ject. If only fifty or a hundred feet,  
then move the camera six or twelve  
inches only. But if you're really far  
away—on that cliff or a tall building,  
say—then move five or ten feet. Sup-  
pose you're in an airplane? Go  
through the procedure as quickly as  
possible, first one exposure and then  
the other (out the window and not in-  
cluding any portion of the plane in the  
photo) and let the movement of the  
plane do the moving for you.

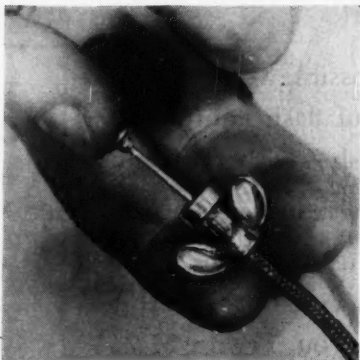
By the way, either in a plane or else-  
where . . . if you're caught without  
a lens cap and still wish to use your  
hyper-stereo technique, just take two  
separate and complete stereos. Take  
one stereo pair, advance your film and  
re-cock the shutter, move sideways  
the required distance, then take the  
other stereo pair. Remember to trans-  
pose these particular photos (one each  
with one of each) later in mounting  
and you'll have two complete hyper-  
stereo photos.

There you have it: a brief introduc-  
tion to a type of stereo control that  
can come in extremely handy at times.  
To get acquainted with it, why not  
load your stereo camera with black  
and white film and try it out. It may  
take you a few minutes to become  
accustomed to looking at stereo in  
negative form, but you'll soon get the  
hang of it. Then the next time you're  
out where the scenery is far away and  
flat—but definitely worth photograph-  
ing—use hyper-stereo and get some-  
thing special.—Tommy Thomas

Tommy Thomas, this month's guest  
columnist, is a professional stereogra-  
pher and a director of Dimensional En-  
terprises in Studio City, Calif.

#### HOW TO DO IT

A steadier finger grip can be had on  
some types of cable releases by solder-  
ing a small wing nut below the plunger,



as shown. Slip nut on cable, then at-  
tach release to shutter to determine  
correct angle for soldering.

—John J. Rea

## What wonderful things you can do with MARSHALL'S PHOTO-OIL COLORS

Your creative imagination can dream up more  
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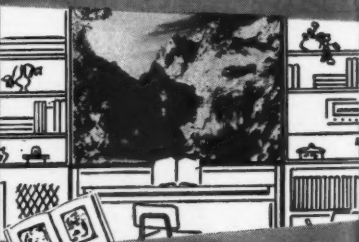
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walls. It's great fun. It's an unusual idea your  
friends will talk about.

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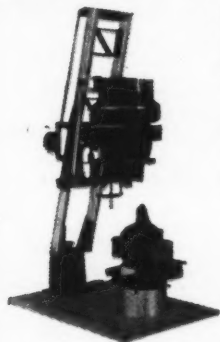
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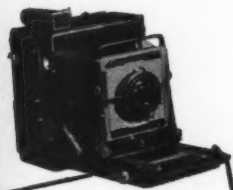
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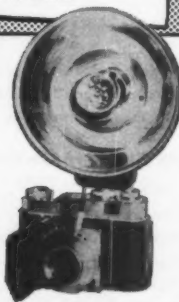
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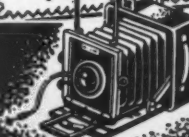
Fits any camera with built in sync. Compact! Puts out 22 1/2 volts. Condenser recharges to give full 22 1/2 volts again on next shot. Assured full output. Battery \$1.15 extrol

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Now available for immediate delivery.

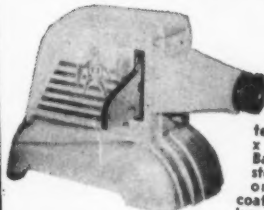
With f/3.5 Xenar lens... \$134.50

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## BRUMBERGER Slide Projector

HANDLES  
2 1/4 x 2 1/4  
TO  
35mm SLIDES



Takes the three popular sizes interchangeably... 2 1/4 x 2 1/4, 35mm (and Bantam), and single stereo! With 5" color or corrected f/4 coated lens, 300 watt lamp, blower cooled.

\$59.50 Attractive carrying case... \$9.95

SPECIAL COMBINATION OFFER

50 x 50 Da-lite crystal beaded screen, (regular price \$22.95) for only \$12.50 with the purchase of a Brumberger projector.

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**CLOSE-UPS**

YOU'VE EVER TAKEN!

# Proximeter

Works as close as 10 inches!

Transforms your 35mm Camera  
into a perfect instrument for

- Close-ups of children.
- Medical and dental work.
- Photographing maps or important papers.
- Photographing small parts, coins, stamps, flowers.



PROXIMETER I

The Proximeter attaches to a lens like a filter. Uses the regular range-finder view-finder of your 35mm camera. Has automatic Parallax compensation. Actually, it's a matched pair of supplementary lenses, the lower one located in front of the taking lens and the upper one in front of the range-finder view-finder.

Model I is for distances from 38 to 20 inches, and Model II for distances from 20 to 13 inches. The combination of the two models brings the distance down to 10 inches.

#### PRICES: Proximeter I or II

For Retina .....	\$24.95
For Signet .....	\$19.95
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For Prominent .....	\$26.50
For Contax .....	\$40.50
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For Vitessa .....	\$26.50
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For Argus C3 .....	\$24.95
For Leica with Summarit f2 Lens .....	\$30.50

#### ACCESSORY ADAPTER RING

For 50mm Elmar f3.5 Lens .....	\$1.45
For 50mm Summar f2 Lens .....	\$1.45
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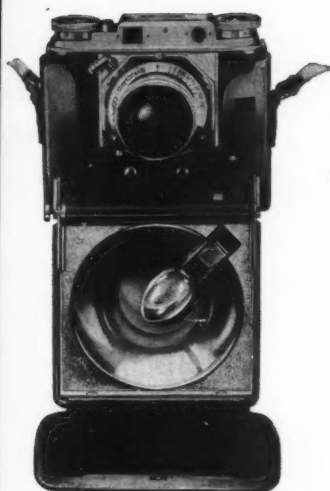
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**Voigtlander**

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This is the only camera case of its kind . . . beautifully crafted in all-leather with a built-in B-C flash unit in one compartment — a polished reflector in the other. The camera connects to the flash unit and stays with it permanently, if desired. Closed, the case is no larger than ordinary cases . . . open it is ready for instant action. No more forgetting your flash unit. You're always in a position to shoot.

Models for the Voigtlander Vitessa and Prominent 35mm cameras.

Only **\$2995**



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## THE 35mm Skoparon

F3.5 WIDE ANGLE LENS

MADE FOR THE VOIGTLANDER PROMINENT



Voigtlander, pioneers in quality lenses since 1840, is proud to offer you its new SKOPARON lens. The SKOPARON has an angle of field approximately 60 degrees and an extremely high resolving power. It has exceptionally fine crispness of separation and outstanding chromatic correction. It is a five element

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The Skoparon fits directly on the Prominent 35mm camera and is focused by means of the coupled rangefinder.

KONTUR FINDER \$8.50 • CASE FOR LENS \$4.50

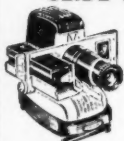
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BOLSEY B22, Ctd. f3.2, Cpld.	79.50	49.45	35.00
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BOLSEY C2, Ctd. f3.2, Cpld.	109.50	69.25	45.00
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KODAK SIGNET, Ctd. f3.5, Cpld.	92.50	57.45	45.00
R.F. Synch.			
KODAK 35, Ctd. f3.5, Cpld.		47.45	32.00
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ARGUS C4, Ctd. f2.8, Cpld.			
R.F. Synch.	107.50	69.45	45.00
KINE EXACTA Vx, f2 Ctd.			
Pre-set Biotar	363.00	239.45	199.50
CIRCO 35, Ctd. f3.5, Cpld.		49.50	32.45
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LEICA IIA, f3.5 Elmar, Case		89.45	70.00
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LEICA IIC, Ctd. f2 Summil-tar, Case		169.45	120.00
LEICA IIF, Ctd. f3.5 Elmar, Case	278.00	214.95	140.00
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KEYSTONE K40, Mag., f2.5	79.50	47.45	30.00
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BELL & HOWELL AUTO 8, f1.9		
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BELL & HOWELL 200 f1.9	385.00	228.95
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PATHE MODEL E, Ctd. f1.9	460.00	299.95

Mail orders promptly filled. Write Dept. M-3.

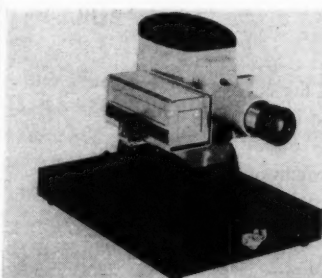
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## 

### 

The new Ampromatic 2x2 slide projector, now available with the improved Airequat slide changer, magazine, and carrying case, features simplified changing and ease of operation.



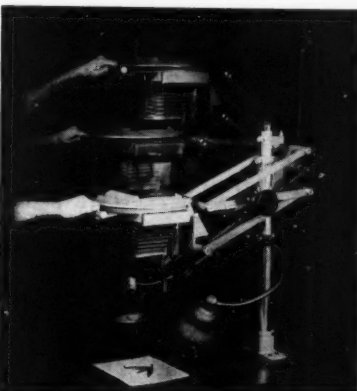
Blower-cooled, the Ampromatic provides 500 watt illumination behind its f/3.5 anastigmat five inch lens. The automatic changer push-pulls through an all metal magazine, centering each slide in place for projection, and afterwards returning it to its original position. The magazine holds 36 slides. A pointer aperture in the lens barrel permits inserting a pencil or thin pointer in order to indicate details of the slides as they're projected.

The Ampromatic's single unit condenser and heat filter assembly are readily removable for cleaning. Price, for the projector, slide changer and magazine, and lift-off carrying case, \$84.50. For more information, write: AMPRO CORP.

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### 

Two new Solar enlargers are now available: the Solaromatic 120 (for negatives from 35mm to 2 1/4 x 3 1/4 in size), and the Solaromatic "4 x 5". These are not autofocus enlargers. Both have "Finger Tip" focusing control, use dustless negative carriers,



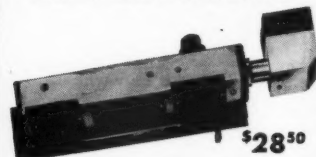
(Continued on page 36)

## 



\$9.90

**POCKET—** for roll film  
and movie cameras

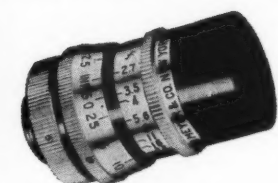


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for press cameras

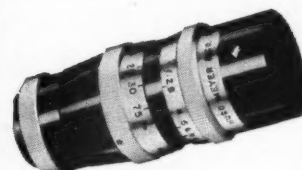
*Meyer-Opticraft*

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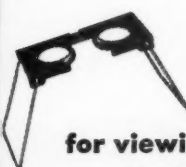
1 1/2" f:2.7 Trioplan

8mm 3X telephoto... **\$39.00**



3" f:2.8 Trioplan

16 mm 3X telephoto... **\$58.00**



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## "PEOPLE & PETS" PHOTOFLASH CONTEST!

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14 DAY VACATION IN  
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for yourself and guest

OR \$2,000.00  
CASH!

Prize includes: air transportation,  
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trips.

### 2ND PRIZE

14 DAY VACATION IN  
BERMUDA

for yourself and guest

OR \$1,000.00  
CASH!

Prize includes: steamship passage,  
hotel accommodations, sight-seeing  
trips.

### 3rd PRIZE

8 mm Bell & Howell Movie Camera  
and Projector.

### 4th PRIZE

Stereo Realist Camera with  
flash attachment and viewer.

### 5th PRIZE

35 mm Kodak Retina IIa Camera  
with flash attachment.

### 6th PRIZE

35 mm Argus A-4 Camera  
and PBB Slide Projector.

### NEXT 100 PRIZES

Case of No. 5 flashbulbs.

### NEXT 100 PRIZES

Gadget Bags.

## 206 PRIZES IN ALL!

This is really a "no-holds-barred" contest. Any black and white flash-photos of people, or pets, or both, taken between now and May 31, 1954, with a Westinghouse Flashbulb are eligible. Pictures will be judged for general interest, composition, lighting, workmanship, and technical excellence.

Start taking pictures of people or pets now for the summer vacation of your life. You can send in as many entries as you like. For your convenience, there are entry blanks at your Westinghouse Photo Dealer. Pick up a few when you stop in to stock-up on Westinghouse Flashbulbs. If he's out of blanks, write to the address below, or just make sure your name and address are clearly printed on the back of your photos.

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JACQUELYN  
JUDGE  
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**Westinghouse**

### HOW TO ENTER THE CONTEST

Send your photos to: Westinghouse Photoflash Contest, Box 340, New York 46, New York, postmarked no later than midnight, May 31, 1954. Submit as many entries as you want. Enclose the front panel of a Westinghouse Flashbulb carton with each entry.

Send only glossy prints made from single unretouched negatives. Do not send negatives. No toned prints eligible.

Any picture awarded a prize, of course becomes the property of Westinghouse.

Sorry, entries cannot be returned.





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Multifocus Viewfinder \$84.00—\*New International Back, \$30.00 additional—All lenses coated—Other combinations on request.**

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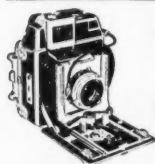
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## 4x5 LINHOF OUTFITS

[Price at right includes camera with lenses (V)]

	127mm f4.7 Xenar 1/500 MX	135mm f3.8 Xenar 1/400 MX	150mm f4.5 Xenar 1/400 MX	90mm f6.8 Angulon 1/500 MX	240mm f5.5 Xenar 1/400 MX	360mm f5.5 Xenar 1/100 X	PRICE	Pay Down
One Lens Outfits	V						\$359.75	\$35.98
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		V					398.75	39.88
Two Lens Outfits	V			V			437.50	43.75
			V	V			467.45	46.75
		V		V			439.55	43.96
Three Lens Outfits	V			V	V		561.95	56.20
		V		V	V		600.95	60.10
			V	V		V	656.95	65.70
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**LINHOF 2 1/4 x 3 1/4** } Wide Angle Lens  
OUTFIT Including } Standard Lens **ONLY \$57.50**  
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With all the outstanding features of the Linhof 4 x 5

**YOU GET Linhof 2 1/4 x 3 1/4 Camera**  
45mm f6.8 Wide Angle Angulon Lens  
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180mm f5.5 Tele-Xenar Telephoto Lens  
All in fully synchronized MX Compur Rapid  
Shutter to 1/500 sec. All lenses coupled  
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**\$575.00**

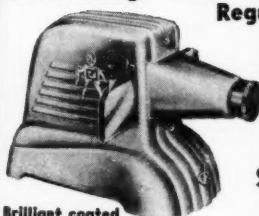
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Items listed in this column available on cash basis only. First come—First served! \*BRAND NEW.

### 2x2 or 2 1/4 x 2 1/4 300 Watt-Blower Cooled Brumberger Slide Projector



Regular \$59.50

**\$45.00**

(Please specify carrier desired)

**WESTEN  
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Brilliant coated and color corrected 5 inch lens!

Extra carrier—2 x 2 or 2 1/4 x 2 1/4.....\$3.95  
Carrying Case for Projector..... 9.95

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Contax III, f1.5 Sonnar.....	139.00
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Linhof Super Technica 2 1/4 x 3 1/4, 3 lenses.....	395.00
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Bolox II-S, 3 lenses.....	195.00
Goerz Dagor 6 1/2" lens, f6.8, 1/300.....	39.50
Berlin Dagor Supermatic, 125mm, f6.8.....	89.00
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Verito 7 1/4", f4 in barrel.....	59.00
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NEW PRAKTIFLEX FX Camera with f2.9 Victor coated lens (A) . . . \$99.50  
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Genuine Leather Eveready Case (C) . . . 10.95  
PRAKTIFLEX FX Flashgun (D) . . . 13.50

Regular list price **\$168.15**

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Complete Outfit as shown above with f3.5 pre-set Tessar . . . \$179.00  
Complete Outfit as shown above with f1.9 Primoplan . . . \$179.00

Here is the 35mm single-lens reflex camera that takes the guesswork out of photography by showing the exact picture you are going to get before you expose the film.

OUTSTANDING FEATURES: Easily interchangeable lenses. Pre-Set diaphragm lens control. Waist-level reflex viewfinder and eye-level sports finder. Original factory synchronization. Focal plane shutter with 9 settings. Coupled film transport and shutter cocking. Convenient operating controls.

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PRAKTIFLEX FX with f1.9 58mm

Meyer Primoplan f1.9, 58mm V-coated lens, pre-set diaphragm \$169.50  
PRAKTIFLEX FX f2.8 50mm Zeiss Tessar T-coated, pre-set diaphragm lens . . . 169.50  
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Ihagee Magnear, viewfinder for Photomicrography and hyper-close-up photography . . . \$ 25.50  
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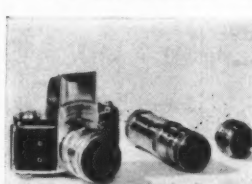
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f3.5, 135mm Angenieux Type Y2 . . . 75.50  
f4.0, 135mm Zeiss Triotar . . . 75.00  
f4.5, 135mm Steinheil Culminar . . . 60.00  
f2.5, 135mm Angenieux . . . 169.50  
f2.5, 135mm Steinheil pre-set . . . 169.50  
f5.5, 180mm Hugo Meyer Goerlitz Tele-Megor . . . 55.95  
f5.5, 180mm Hugo Meyer Goerlitz Tele-Megor . . . 82.95  
f5.5, 250mm Hugo Meyer Goerlitz Tele-Megor . . . 132.15  
f5.5, 400mm Hugo Meyer Goerlitz Tele-Megor . . . 199.50  
f4, 500mm Astro . . . 315.00  
f6.3, 1000mm Astro . . . 1100.00

## SPECIAL! New Exakta Outfits



OUTFIT No. 1—Latest Exakta VX with f1.9 Schneider Xenon with clickstops, 35mm Steinheil W.A., 105mm Telepar f3.8 telephoto

Regular Value **\$329.00**  
\$419.00

Through the lens focusing with the world's most versatile 35mm camera!

OUTFIT No. 2—Latest Exakta VX with f3.5 Zeiss Tessar, 105mm Telepar f3.8 telephoto and flashgun

Regular Value **\$249.00**  
\$312.00

### EXAKTA BUY OF THE MONTH

Latest Exakta VX with f1.9 Schneider Xenon with clickstops **\$249.00**  
Regular Value \$325.00



## NEW! Exakta "66" 2 1/4x2 1/4 CAMERA

The eagerly-awaited, new 2 1/4x2 1/4 Exakta "66" has 29 shutter speed settings from 12 seconds to 1/1000th second, M-X synchronization; waist-level finder interchangeable with accessory eye-level Pentaprism, complete with 80mm Zeiss Tessar F2.8 coated lens with Preset Diaphragm. . . . **\$299.00** (tentative price)

**We Buy Used  
Camera Equipment  
FOR CASH!**

TRADES ACCEPTED

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SANTA BARBARA, CALIFORNIA

### EXTRA!

EXAKTA fans can pick up the latest, most phenomenal 48 page EXAKTA magazine at Westen's! Most helpful information in color and black and white . . . available at publishers price of only 50c.



**SID and IMOGENE\***  
see 3-D two new ways!

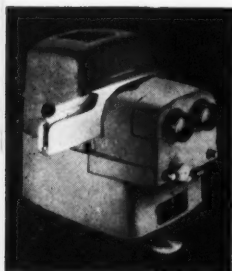
## 2-IN-1



### Slide show enjoyment with TDC Stereo Project-Or-View

Projected—or viewed—stereo slides are more excitingly real when you show them with TDC's Stereo Project-Or-View. And it's so easy . . . see them on the big 8 x 10" black viewing glass . . . or convert instantly to full-size screen projection. Simple controls; efficient blower-cooling and heat filters; de luxe manual changer; the finest optical system—including two 3" f/2.8 coated *anastigmat* lenses, twin 300-watt lamps, polarizing filters and condensing systems. Also accepts accessory changer for viewing or projection of 2 x 2 (non-stereo) slides. \$149.50† Fed. Tax Included

\*Sid Caesar and Imogene Coca, NBC-TV Stars of  
"Your Show of Shows," Sat. 9 p.m., E.S.T.



### TDC STEREO-VIVID SLIDE PROJECTOR

For brilliant big-screen stereo projection. Twin 500 watt lamps (larger lamps may be used); matched 5" f/3.5 *anastigmat* lenses; blower-

cooling. Also takes 2 x 2" (non-stereo) slides. \$175.00. Fed. Tax Included

**COMING SOON**—For both the TDC Stereo Project-Or-View and the TDC Stereo Vivid Projector—a tray-loading **SELECTION-STEREOMATIC** accessory . . . to select, show and refile stereo slides without ever touching by hand.

†Prices and Specifications subject to change without notice



**THREE  
DIMENSION  
COMPANY**  
a division of Bell & Howell  
3512 N. Kostner, Chicago 41, Ill.

## NEW PRODUCTS

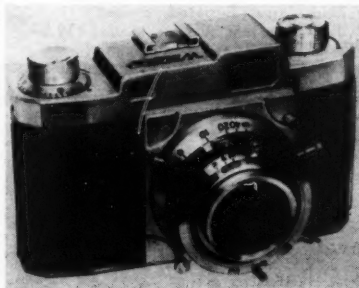
(Continued from page 32)

and can be operated with lenses of different focal length. The Solarmatic 120 has an adjustable double condenser system. The "4 x 5" comes with a diffusion system, but can be converted to condenser system with an available accessory.

Price of each enlarger, without lens, but with tableswitch, dustless carrier, and baseboard: Solarmatic 120, \$99.50; Solarmatic "4 x 5" \$132.50. Also available for the Solarmatic 120 are: a camera back and copying attachment with ruled focusing screen and four-sided focusing hood (unit accepts 2 1/4 x 3 1/4 standard cut film or filmholder), \$13.50; Solar Copylite with flexible metal gooseneck which attaches to the enlarger column, \$18.90. A Copy Cameraback for the Solarmatic "4 x 5" is priced at \$18.50. For more information, write:  
BURKE AND JAMES, INC.  
321 SOUTH WABASH AVE., CHICAGO, ILL.

### The Windsor 35mm

The Windsor 35mm is a medium-priced camera that features nine shutter speeds from one second to 1/300. It has a coupled range- and viewfinder; built-in sync; and a four element,



50mm, f/3.5 coated and color corrected lens. The Windsor 35mm, from Japan, is of metal and leather construction, and is priced at \$59.95. An everready leather carrying case is available at \$8.95. For more information write:  
GEN'L PHOTOGRAPHIC SUPPLY CO.  
136-140 CHARLES ST.  
BOSTON 14, MASS.

### Automatic Preset Diaphragm Lens

A fully automatic preset diaphragm lens is now available with the 35mm single-lens reflex Pentacorn camera. In use, the 50mm, f/2.8 Jasco Westanar lens made by Joseph Schneider & Co., reduces two camera operations to one. Single pressure of the shutter release button automatically closes down the lens diaphragm to a previously set aperture (which can be varied at will), and simultaneously releases the shutter. Immediately after making the exposure, the lens diaphragm is automatically opened again to the widest lens aperture.

Price of Pentacorn with fully automatic preset diaphragm Westanar

**SID and  
IMOGENE\***  
listen and  
enjoy...

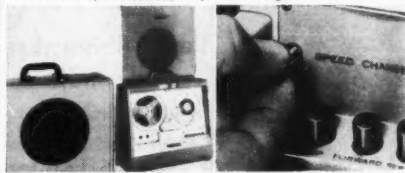


\*Sid Caesar and  
Imogene Coca, NBC-TV Stars of  
"Your Show of Shows," Sat. 9 p.m., E.S.T.

## TDC Stereotone for Concert Quality with Amateur Ease!

THIS is the only portable tape recorder with a big, round 10" "console-size" speaker to give you the richest, clearest, most life-like sound-reproduction you've ever heard on *portable* tape recording equipment! Treat your ears to high fidelity sound . . . in TDC STEREOTONE recordings of concerts, songs, shows, speeches, voices, parties. It's the first popular-priced tape recorder employing professional-type VERTICAL design to give you *professional sound quality and efficiency!* \$229.50†

†Price and Specifications subject to change without notice



### 2-WAY SPEAKER

At last! A portable tape recorder with full, round 10" speaker. Mounted in hinged panel to project high-fidelity sound to the front or rear.

### ELECTRIC CONTROLS

Fingertip operation! 6 self-restoring, interlocked pushbuttons for easy, fool-proof switching. Convenient control gives choice of two speeds. Instant remote on-off accessory.



### PRECISION ACTION

Tape position indicator for quick, accurate program reference. Two flashing neon "beacons" give proper levels for recording. Fast forward and rewind. Electrical braking prevents spilling or damaging tape.

### SELF CONTAINED

Sturdy luggage-type case of light-weight cast aluminum is functionally designed to contain entire unit and accessories. Carries with tape in instant operating position. Slide-away cover is self-storing.



Ask your photo dealer for a FREE DEMONSTRATION



**THREE  
DIMENSION  
COMPANY**

a division of Bell & Howell  
3512 N. Kostner, Chicago 41, Ill.



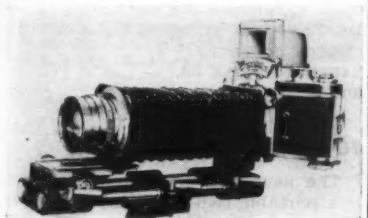
lens, \$249.50. Price of lens alone, \$89.50. Additional charge for installation when lens is purchased separately, \$10. For more information, write: PENTACON CORPORATION 705 BRONX RIVER RD., BRONXVILLE, N.Y.

#### Daylight Loading Film Tank

The Loadomat, designed for use with 120 and 620 film, is a daylight type developing tank for use at home or in the field. Exposed film is placed in the tank just as it comes from the camera. With the lid in place and locked, the paper backing of the film is removed in an ingenious manner. Then, the film is automatically wound on the developing reel. Openings in the tank permit solutions to be poured in and out. Price, \$10.95. For more information write: WINDMAN BROS. 3325 UNION PACIFIC AVE. LOS ANGELES, CALIF.

#### Bellox Closeup Attachment

The Bellox is a close-focusing bellows attachment designed for use with the Exakta, Praktica, and Leica cameras. It provides for the rapid shift of both lens and camera, or just the camera or lens alone. In addition, when the



Bellox is mounted on a tripod the entire unit, together with the camera, can be shifted without moving the tripod. Another feature of the Japanese-made unit is a rack and pinion gear for critical focusing of the lens. Maximum bellows extension is 200mm. Price, \$59.95. For additional information, write: INTERSTATE PHOTO SUPPLY CORP. 28 WEST 22 ST., NEW YORK, N.Y.

#### Sholderpod Braces Camera

The Sholderpod is a lightweight support for still and movie cameras. To insure steadiness in picture taking, one end of this device hooks over, and (Continued on page 38)

MARCH, 1954

SID and IMOGENE\* tell you why...



\*Sid Caesar and Imogene Coca, NBC-TV stars of "Your Show of Shows," Sat. 9 p.m., E.S.T.

## you'll enjoy every minute of a TDC Slide Show of Shows!

Everybody will thrill to your smoother, speedier TDC Slide Show. And the *best* way to enjoy your slides is the *easiest* way... with TDC's "sit back and relax" projection system! You'll really appreciate the effortless way TDC Selectron selects, projects and refills your slides in perfect order in the Selectray, without fuss or fumbling!

The TDC Streamliner "500" (shown above) is an exceptionally brilliant projector, it has 500 watt illumination, Venturi-type blower-cooling, with 5" coated anastigmat f/3.5 lens, gear-focusing. Complete with Selectron-Semimatic changer at \$84.50†

### SEE HOW THE TDC SYSTEM IMPROVES SLIDE SHOWS!



TDC SELECTRAYS each keep 30 slides safe, clean, filed in perfect order—ready to show the minute each SELECTRAY is in the SELECTRON changer. ECONO-type, \$1. CUSTOM-type, \$1.50

TDC SELECTRON CHANGERS provide fingertip operation for your Slide Shows! Instantly select, project and return slides in order to the SELECTRAY. Semimatic ..... \$12.50 Automatic ..... \$25.00

TDC SLIDE PROJECTORS are the only ones which offer a SELECTRON Changer and SELECTRAY as original, factory-matched equipment with most models. DELUXE MODEL D-300 watt, 5" f/3.5 anastigmat lens; roller bearing focus, blower cooled. With Selectron-Semimatic ..... \$49.50†



TDC HEADLINER—Quality at economy cost! Blower-cooled, 200-watt illumination; 5" coated anastigmat lens; Ruby red and grey finish. .... \$37.50†



TDC SHOWPAK "300" Built into its own metal case! Blower-cooled, 300-watt illumination; 4" f/3.5 coated anastigmat lens; micro-tilt ..... \$54.50†

#### FREE INFORMATION!

Mail coupon for information about TDC Products.



THREE DIMENSION CO., Dept. MP-3 a division of Bell & Howell 3512 N. Kostner Ave., Chicago 41, Illinois

For free illustrated literature check the equipment that interests you:

- ☐ Slide Projectors (non-stereo)
- ☐ Stereo Viewing and Projection
- ☐ TDC Stereotape Recorder

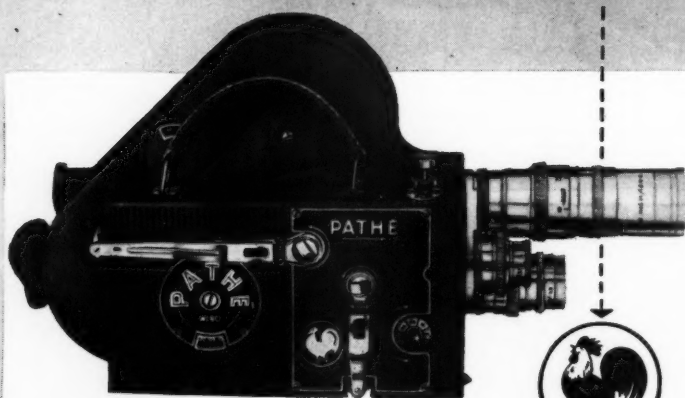
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CITY ..... ZONE ..... STATE .....

†Prices include Fed. Tax; Specifications and Prices subject to change without notice.

## THE ONLY 16mm EYE-LEVEL REFLEX MOTION PICTURE CAMERA AVAILABLE



*Pathe* **DIRECTOR**

What the motion picture world has adopted as an absolute must; what still manufacturers have recognized as an important advantage; is now available in a motion picture camera designed expressly for 16mm professionals and serious amateurs.

You see the subject exactly as it is being photographed. You see it through the very lens in use. Parallax is entirely eliminated. You compose more easily; you frame accurately; and you focus sharply, even during the actual shooting of the scene. This cannot be done with any other existing 16mm movie camera on the market today.

### EYE-LEVEL REFLEX FOCUS

A feature formerly restricted only to the professional cinematographers now available in the Pathe "16". You sight directly through the lens in use while it is in use! You can follow focus—you see when the subject moves out of the depth of field—you can achieve perfect composition—from titles to landscapes you know the exact limits of your field. Now no more out-of-focus pictures...no more chopped heads...no necessity for parallax correction—there is no parallax. All the advantages heretofore enjoyed by Hollywood's top cameramen are now made available to you by Pathe engineering.



In addition to the exclusive eye-level reflex focus system, the Pathe 16 offers you these professional features:

- Tri-lens Revolving Turret
- Variable Shutter for Wipes, Fades and Lap Dissolves
- Powerful Spring Wind Motor Runs 25 Feet of Film on One Winding
- Built-in Hand Crank for Manual Forward and Reverse Action
- Single Frame Device
- Accurate Frame Counter... Adds and Subtracts
- Automatic Footage Counter
- Vari-View Optical Viewfinder
- Weighs Less than 5 Pounds... Lightest in Its Class
- Accepts Single Perforated Sound Film
- No parallax—no guesswork—no more out-of-focus pictures—no more unexpected cropping

Priced at \$450.00 less lens. No excise tax.

At your favorite camera store, or write for free folder. Dept. MP-3

**DIRECTOR**  
PRODUCTS Corporation

570 Fifth Avenue, New York 36, N. Y.



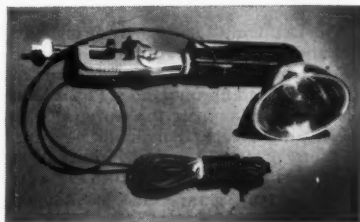
## NEW PRODUCTS

(Continued from page 37)

is braced by, the shoulder, while the other end is gripped in the hand. The camera is secured on a metal bar by putting a screw through this bar into the tripod socket. Simple to assemble and store, the Sholderpod permits shooting at many angles. Price, \$9.95. For additional information, write: MONU INVENTIONS CORP. 1966 PARK AVE. DENVER, COLO.

### Kodak Flashholder Extension Unit

The new Model I Kodak Flashholder extension unit, for use with Kodak Flashholders, works in any one of several combinations. These include: As an independent flash gun firing off the



camera, as a single extension firing off a flashholder, or in conjunction with another extension unit and a flashholder. The unit accepts midjet bulbs, and comes with 20 ft. of cord with ASA connector, Kodak 2-Way Flashguard, and Kodak "C" clamp for attaching to a support. It also has a short bar which is used in place of batteries in the unit when it is connected to BC flashholders. The plastic battery case incorporates a tripod socket and extension outlet. The Lumaclad reflector is made of Kodak's new metallicized plastic. Price less batteries, \$11. For more information write: EASTMAN KODAK CO. ROCHESTER 4, N. Y.

### TDC Tape Recorder

The new TDC Stereotone recorder is a portable two-speed tape recorder with vertically placed tape reels, and a two-position ten-inch round speaker. "Selectric" push-buttons operate the three direct-drive motors and the electronic brake. Safety interlocks, however, are said to make it impossible to spill, strain or break tape by pushing the buttons in incorrect sequence.

The unit also features automatic tape threading, 7 inch reels which can be played at 3 3/4 or 7 1/2 inches per second, and a positive position-indicator which facilitates exact location of any material on the reel. Two flashing signals indicate the correct recording level. A separate pre-amplifier circuit is provided and the power amplifier has its own power supply.

Other features include provision for (Continued on page 40)

**FRESH SAFETY GUARANTEED 35mm BULK AND CARTRIDGE FILM**

**PRIVATE BRAND 35MM COLORFILM 4 1/2** per transp. incl. processing

Yes, Spiratone brings your colorfilm costs way down, but not with surplus or off-color stock. The most, richest Private Brand color can be yours at 5¢ the usual cost. Daylight (ASA 10) or Tungsten (ASA 16) Types. Use same correction and conversion filters as with Kodachrome.

**35MM IN METAL CARTRIDGES**

20 exp., ea. \$1.95; 3 for \$5.49; 6 for \$10.49

36 exp., ea. \$3.29; 3 for \$8.99; 7 for \$19.99

Prices incl. proc. and mounting of doubleframe transp.

Shipping Charge: 1 to 10¢; 7 to 10 5¢

**35MM BULK, INCL. PROCESSING**

27 1/2 ft. \$9.95; 50 ft. \$16.95; 100 ft. \$29.95

**INTRODUCTORY OFFER:** Buy 27 1/2 ft. P. B. Bulk Color (\$9.95) with Loader (\$4.95) and 12 extra cartridges (total: 17) and receive FREE SLIDE-BINDER, worth \$3.48. (Your total cost \$15.50).

**E. K. Cartridges, empty, reusable many times,** 12 for \$1.00.

**FRESH, SAFETY GUARANTEED 35mm RELOADS**

**ASA 125 COLORFILM \$3.95**

DAYLIGHT TYPE, 15 EXP.

New ultra speed Superatomic mikes positive, highspeed color shots, color under poor light, color with great depth of field.

**ANSCOCOLOR 20** \$1.50

20 exp. or Tungsten, Types 245 or 247, same as factory packed spools. Processing, incl. 2K color print, per roll \$1.00.

**EK PLUS X or PANATOMIC X** 20 exp. or SUPER XX 40c

36 Exp., each 60c, 4 for \$2.40

3 to 5, 20c; 6 to 25c, 6 for \$2.50

**35MM CINEROME, 20 EXP. \$2.95**

Incl. TWO sets of color transparencies—4 day proc. Here is a hard-to-beat offer in a new color film! Cinerome produces negatives in complementary colors, from which we furnish TWO complete sets of positive color transparencies (doubleframe size mounted). Cinerome negatives produce perfect b & w prints, dry transfer prints; Cinerome positives produce excellent color prints. Available in daylight and tungsten types, ASA 16, 3 for \$7.95. \*Anscolor Negative Film

**CINEROME in BULK, 27 1/2 ft., incl. neg. processing and positive transparencies** \$11.95

**35mm DAYLIGHT LOADER \$4.95**

Including 1 PURCHASED TOGETHER WITH MINIMUM OF \$7.95 WORTH OF BULKFILM.

It's a simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself.

**LOADER, alone with 5 cartridges, \$12.95; 25 1/2 ft. 1 lb. FREE FILM TONGUE CUTTER with your order for \$5.00 or more of bulkfilm, or \$3.95 worth of bulkfilm plus loader.** For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.

**BULKFACTS:** 27 1/2 ft. yield 8 20 or 5 36 exp. loads; 50 ft. yield 14 20 or 9 36 exp. loads; 100 ft. yield 29 20 or 19 36 exp. loads.

**SPRING SPECIAL:** Daylight Loader with 5 cartridges plus 100 feet bulkfilm, \$24.95 (total regular special price \$9.99) \$7.99

**ALL-YEAR B&W ASSORTMENT:** Daylight Loader, 5 cartridges, plus 27 1/2 ft. each or Super XX, Plus X and Panatomic X, all for \$8.99

**EK PLUS X, PANATOMIC X or SUPER XX**

100 ft. \$3.98; 50 ft. \$2.29; 27 1/2 ft. \$1.49

Shipping Charges 30c, 30c, 10c

**ANSCOCOLOR 27 1/2 ft. \$7.95**

Emulsions No. 235 (Daylight) or 234 (Tungsten), same as Anscolor's factory-packed cartridges. Not to be confused with other emulsions or outdated stock. Price includes 5 cartridges, 50 ft. (+ 8 cart.) \$13.98; 100 ft. (+ 10 cart.) \$25.95. Shpg. Cost: 35c, 35c, 50c.

**COMB. OFFER:** 27 1/2 ft. Anscolor, Loader, 10 cartridges, 100 Glass Slideholders—all for \$14.95

**DEVELOP YOUR OWN ANSCOCOLOR FILM \$11.89**

OUTFIT. Enjoy the thrill of processing your own colorfilm! Outfit consists of 27 1/2 feet of fresh Anscolor 35mm (approx. Daylight 235 or Tungsten 234), Film Tongue Cutter, eight cartridges, Quartz-size Color Developing Kit and Book "Color Photography Made Easy". Imagine: Your 20 exp. colorfilm costs you less than \$1.50 per roll processing incl. Ship. Wt. & 1 lb. Above Outfit with Daylight Loader \$16.84

**NEW COLORFILM TRIAL PACKAGE 35mm**

Contains 1 ea. 20 exp. roll of 4 diff. types & 1, 15 exp. roll of Private Brand.

Kodak Neg. Color, less "residual transparencies" 2.25

Cinérôme (Anscolor Negative) 2.85

Incl. 2 sets of transparencies..... 2.85

Superatomic ASA-125, 15 exp., Dayl. type..... \$3.95

Anscolor\*..... \$2.50

\*Specify Daylight or Tungsten Type \$13.63

**FREE WITH TRIAL PACKAGE:** 1 ea. 20 exp. roll of Super XX, Plus X and Panatomic X (total 60 exp.).

Shipping Charge 45c

**Closcope**

are simple and inexpensive size, when you buy your closcope accessories from Spiratone, the only firm specialized in low-cost closcope photography equipment.

**deluxe COPYING STAND \$9.95**

Designed by us for use in conjunction with closcope lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closcope and copying equipment. Strong enough for a 4x5", yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie tiling. Camera bracket permits centering of camera over subject. 15x18" metal baseboard practical for large originals. 1 1/2" diameter pole is 38" high. Shipping Weight 11 lbs.

**A Spiratone Exclusive 6 PIECE EXTENSION TUBE SET \$7.95**

For EXA, KINE EXAKTA, the Bigest, best known and most popular of the Kine Extakta Extension Tubes—two metal tubes and four metal tubes (5mm, 15mm, 30mm, 45mm) provide the greatest range of extension work, from a 3.4 reduction in a 2.2 magnification! Precision made to please the most meticulous Kine Extakta owners—yet priced at a third of the cost (and only five pieces) imported sets. Ship. Charge 30c

**BELLOSCOPE JR. \$19.95**

For Kine Extakta, Praktika, Contax 5, Leica

Ship Here is the latest Cost 35c and most practical bellows extension unit for 35mm cameras at the lowest price. Designed along the lines of a double extension bellows, it extends to a full 6", yet folds to almost the size of a pack of cigarettes. Leather bellows, double geared tracks, all metal construction. States camera when ordering. Bellowscope Jr. accommodates any lens from camera for which it is made.

**BONUS with \$4.00 credit toward purchase of MINUS LENSES**

For telephoto effects in conjunction with your bellows unit or extension tubes, Minus lenses will effectively produce telephoto effects. A Minus 4 lens will make your 135mm lens into a 270mm lens! Use several minus lenses in combination with each other for varied effects. Available in Minus 1, 2, 3 and 4—select any Minus (prices per 3): Series V \$3.60, Series VI \$4.35, \$5.60, Series VII \$6.00. Shipping Cost 10c.

**REFLEX HOUSING FOR LEICA, CANON \$39.95**

Makes Leica, Canon into single lens reflex camera. When shutter is released, mirror jumps up, exposing film as usual. Ideal for telephoto, medical, scientific, but particularly for closeup work. When shutter shows enlarged picture on extra bright groundglass.

**COMB. OFFERS:**

**REFLEX HOUSING plus BELLOSCOPE JR. \$49.95**

**REFLEX HOUSING plus 135mm F3.5 Son. Tele. PHOTO \$69.95**

**Parallax-Correcting Close-Up Sets for**

ROLLEI, CIRO, ARGO, UNIL, IKO, GRAFLUX, KODAK and other twintens

**REFLEX CAMERAS PLUS 1 SET \$3.95; PLUS 2 and 3 SETS, \$4.95 ea.**

Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism. Only Spiratone offers you these extremely useful, in fact indispensable sets, at a fraction of the usual cost—yet unconditionally guaranteed. Lenses fit standard filterholders—specify if you have Ser. V or VI. Parallax-correcting lens requires Series V holder for viewing lens, available from us. For Kodak Reflex, Graflex 22, Richflex, Ciroflex, Ikkoflex \$1.00 for Rollei bayonet f:3.5 \$1.75; for Argoflex, Uniflex (set-screw) \$1.40.

Ship. Cost, ea. set 10c

**CLOSEUP & EXTREME CLOSEUP LENSES for Every Camera**

Fit standard filterholders. Plus 1, 2, 3, 4, 5, 6 mounted on metal rings. Complete with simple-to-follow instructions.

**VIEWER (2x to 3x) for portraits, baby shots, PLUS 2 (1 1/2" to 2 1/2" for head-and-shoulder shots, PLUS 3 (1 1/2" to 1 3/4" for copying old photographs, from books and magazine illustrations, more or less extreme closeup work. Series V \$1.00 ea., Series VI \$1.25 ea. VII, \$2.00 ea.**

**PLUS 4 (STV) lens** with famous mfr., each lens neatly arranged with disassembler power: Ser. V \$1.15, Ser. VI \$1.50, Ser. VII \$2.30.

You can get as close as 6" with Plus 7" with a Plus 6 and 4" with a Plus 6 or even to within 3 1/2" if you use two Plus 6 lenses in conjunction with each other, by means of a double retaining ring. And prices are quite low:

Series V Plus 4, \$1.75; Plus 5, \$1.95; Plus 6, \$2.25; Plus 10, \$2.65; Dbl. Ret. Ring 85c.

Series VI Plus 4, \$2.00; Plus 5, \$2.30; Plus 6, \$2.75; Plus 10, \$3.25; Dbl. Ret. Ring 95c.

Ship. Ch. 10c (Min.)

**FOCUSING EXTENSION TUBE \$9.95**

for Kine Extakta, Praktika, Contax 5, Leica

Operating like the focusing mount of a lens, these tubes allow a range of 20mm, with no blind spots. Leica tubes are engraved, indicating proper distance from lens to subject. Focusing tubes can be used alone or, if you already own a set of tubes, you will find the focusing tube a most valuable addition to your close-up equipment.

**COMBINATION OFFERS:**

Focusing Extension Tube PLUS 6-pc. KE extension set \$15.95

or 4-pc. Praktika extension set \$14.95

or 3-pc. Leica extension set \$13.95

**Four Piece EXT. TUBE SET for Praktika, Praktiflex FX, Contax 5 \$6.95**

All metal four piece set includes, in addition to the usual 5mm and 30mm tubes also a 45mm tube, permitting almost 2X magnification. Shipping Cost 35c

**FOR THE 8MM MOVIE FAN**

Reg. \$6.95. Save 57% **MANSFIELD**

**CINE TITLER \$2.95**

Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler, an Action Viewer, Action Editor or Super-Action Editor. Sturdy metal construction. Auxiliary lens for extra focus. Photograph picture postcards, titles of your own design; you can even shoot animated titles—an instruction booklet accompanies every titler. Shipping Weight 4 lbs. Titler alone... \$4.44

Save \$10.35 on complete Famous Make 4-piece **8MM EDITING OUTFIT \$10.95**

A value like never before! Outfit contains Projection Editing Viewer, with built-in pair of rewind with 35mm all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to miss up such a value? Shipping Weight 6 lbs.

Save on parts: too! Deluxe splicer, reg. \$7.50—\$4.85; Economy splicer, reg. \$3.50—\$1.85; Deluxe rewinds, reg. \$7.50—\$4.85

**8MM PROJECTION EDITING VIEWER \$6.95**

Ship. 2 lbs.

You'll more enjoy editing your movies when you use this new, all metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. VIEWER (2x to 3x) with Economy Splicer, \$8.59

**8mm Reels & Cans**

200 ft. sets—6 for \$2.98

400 ft. sets—3 for \$2.98

300 ft. sets—3 for \$2.98

**SUPER-DELUXE 8MM EDITOR \$16.95**

Projection Editing Viewer \$16.95 with built-in (List \$18.50), pair of deluxe rewinds with built-in (List \$7.50), automatic dry-splicer (List \$7.50), metal base (List \$2.95)—complete 8-piece outfit, yours for \$16.95. Ship. Wgt. 6 lbs.

**ACTION VIEWER \$17.89**

A viewer which makes editing a real pleasure, projects brilliant 2 1/2 x 3 1/2" pictures in full action on the built-in ground-glass screen—not just one frame at a time but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, airtight ventilation of lampousing—really a blessing for movie fans! At a limited budget who know they'd have to spend \$40.00 and up for a viewer like this! 8mm ACTION VIEWER with Economy Splicer Ship Wgt. 4 lbs. \$19.59

**4-PECTION EDITING SET \$25.95**

Ship. Weight 8 lbs.

If you'd spend 100% more, you wouldn't get a better buy than this 4-pc. outfit. 8mm action editing viewer, drysplicer with built-in scraper, pair of precision machined geared rewinds with fingertip controlled drag brakes and 1200 ft. capacity. This 4-pc. outfit costs actually less than the lowest priced action viewer would cost alone!

**Lowest Prices Ever! Portable Crystal Beaded 30 x 40 TRIPOD SCREEN \$7.69**

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and praised by thousands of movie and slidefans: Crystal-beaded pyroxylin surface; screen raises and lowers on elevating rod, assuring positive alignment. Metal case has beautiful scratch-resistant finish. Carrying handle sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Appr. Shpgs. \*These screens are shipped by us Express (freight costs collect) within U.S. other screens can be shipped P.F. or Express.

**Screen Size WT.**

30"x40" 7.69 10 lbs.

40"x40" 9.18 11 lbs.

37"x50" 10.44 14 lbs.

50"x50" 12.97 18 lbs.

40"x70" 24.95

**BIG-Savings on Coated, Color-corrected 8MM TELE-WIDANGLE PACKAGES**

**PACKAGE A 1 1/4" f:1.9 3X focusing telephoto (clickstops, depth of field scale), plus 6mm f:1.9 extreme wideangle (six elements, click- stops, filterholder) \$59.95**

**PACKAGE B 1 1/4" f:3.2 3X focusing telephoto, plus 6mm f:1.9 extreme wideangle..... \$49.95**

**7MM f:2.5 WIDANGLE LENS for 8MM \$9.95**

At last—a fine 8mm wideangle lens priced within every movie fan's reach! Covers four times the area of your normal lens, makes movie-taking indoors, of large groups, in limited space or wherever greater coverage and so enormous depth of field are desirable, simple and effective. Chrome finish, click stops, D or B&M mount. 6MM f:1.9, an extremely fast extreme wideangle, with sample lens with clickstops, built-in filterholder—designed for the camcorder movie fan. Brand new, old \$29.95 color-corrected at the low, low price of \$9.95

**PRIVATE 8mm COLORFILM \$2.69 100'** FRESH

Available in Daylight (ASA 10) and Tungsten (ASA 16) types. Excellent processing service included. Standard Kodachrome conversion filters may be used.

25 ft. Dbl. 8 em. \$2.69; 4 for \$9.95. Ship Chg. ea. 5c

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects, 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome—slight extra handling charges apply.

**SPIRATONE INC.** 49 WEST 27th ST., Dept. M3, N. Y. 1

32-34 STEINWAY ST., Dept. M3, L. I. CITY 3, N. Y.

## The Greatest Achievement in SHUTTER DESIGN



# RECTAFLEX

## The Only Camera with a Jewelled Shutter Timing Mechanism

Rectaflex engineering has developed an entirely new concept in shutter design, placing this instrument years ahead of the field. For the first time, a camera shutter can be said to have achieved chronometer accuracy. This has been accomplished through the use of two time-proven techniques:

- 1 GOLD PLATING** each intricate part, thereby producing durable, non-corrosive surfaces assured to last a lifetime.
- 2 JEWELS** at all pivot points, thereby creating highly polished, friction-free bearings for smoother performance and long wear.

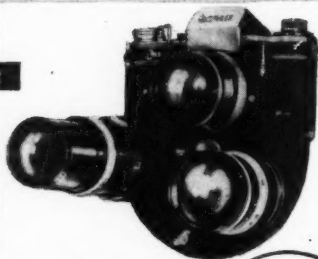
This is but one example of the advanced thinking that goes into the design and manufacture of Rectaflex cameras. There are 28 features in all, each conceived and developed with the same skill . . . and combined in one instrument to make it the greatest of all 35mm reflex cameras.

### ... Another First!

#### the RECTAFLEX ROTOR

The only still camera with a built-in, 3-lens revolving turret providing instant selection of lenses . . . unlimited scope under all conditions.

See both of these sensational cameras at your dealer, or write for full descriptive literature.



**DIRECTOR**  
PRODUCTS *Corporation*

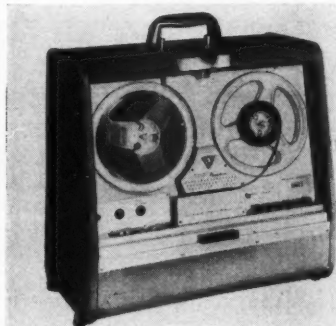
570 FIFTH AVENUE, NEW YORK 36, N. Y.



## NEW PRODUCTS

(Continued from page 38)

use of the microphone and speaker as a public address system, use of speaker for monitoring during recording, acceptance of simple electrical remote stop-and-start control, and input provision for TV, radio or phonograph. The entire operating panel is accessible



ble by sliding the cover down into a concealed storage space. Construction of the unit is of die-cast aluminum. Price complete with power cable, microphone with cable and plug, radio connection with cable and plug, extra 7-inch reel, and illustrated instruction book, \$229.50. For additional information, write:

THREE DIMENSION COMPANY  
4555 W. ADDISON ST., CHICAGO, ILL.

### Magic-Plastic Title Set

More than 400 letters (in three colors), five interchangeable 13 x 18 in. backgrounds, and a titling frame (including an easel board) comprise the Magic-Plastic Title Set. It's designed to help movie makers give their films professional looking titles. The letters do not require paste or glue. They stay in place by being pressed on a transparent plastic sheet.

To use, a white or colored background may be slid behind the plastic sheet on the easel, and the title pressed on the outer surface of the plastic. Many variations such as combining pictures with the title or filming it in conjunction with live action are possible. The letters are washable, and are said to adhere indefinitely to a clean shiny surface. Price, complete, \$5.95. For more information, write:  
STANLEY PLASTIC PRODUCTS  
BROOKLINE, MASS.

### Synchronizer Tester

The Aerotronic Synchronizer Tester provides a simple method of testing synchronization of between-the-lens and focal plane shutters, for flash bulbs of all types, as well as X-type electronic flash.

The tester provides a white light pulse which is synchronized with the flash gun and adjustable in delay from  
(Continued on page 42)

# PENN'S EASY PURCHASE PLAN

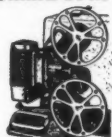
**Costs you nothing extra!**

**Only 10% Down, 16 Easy Monthly Payments!**  
**NOW... USE IT WHILE YOU TAKE TIME TO PAY!**

**Penn's policy: absolutely no extras. Penn has everything photographic - major equipment not shown available on Penn's Easy Purchase Plan.**

**22 years of customer satisfaction!**

## 8mm DeJur PROJECTOR



**"750"**

750 watt, 400 ft. cap., ctd. f1.6, still and reverse projection, geared construction, with carrying case.

159.50 Monthly payment 15.95

**Bell & Howell Model 221 8mm**

## "WILSHIRE" PROJECTOR



500 watt, f1.6 coated lens, 400 ft. capacity, constant speed, blower cooled, mfg. life-time guarantee, aluminum alloy case.

114.95 Monthly payment 11.50

## 35mm CONTAX IIa



With ctd. Sonnar f2, cpd. Range Finder, interchangeable lenses, internal synchro., self timer, 1 sec. to 1/1250, double exposure prevention.

353.00 Monthly payment 35.30



## Automatic Rolleiflex 2.8C

Ctd. Schneider Xenotar f2.8, M-X Compur rapid, a.to load-ing, double exposure prevention, complete w/ leather eveready case.

385.00 Monthly payment 38.50



## Sensational New! 35mm EXAKTA "VX"

Fully automatic preset diaphragm, Schneider Xenon f1.9, single lens reflex, speeds 12 sec. to 1/1000 focal plane shutter, interchangeable lenses, strobe and flash synchro.

418.00 Monthly payment 41.80

## 8mm MOVIE CAMERAS

	You Pay Each Month
Kodak Reliant f1.9	110.00
Cine Kodak Mag. 8, f1.9	160.00
Bell & Howell 134V, f1.9	119.95
Bell & Howell 172A, trt. Mag. f1.9	164.95
Bell & Howell 172A, trt. Mag. f1.9	194.95
De Jur Citation, f1.9	102.50
De Jur Embassy Mag. f2.5	106.95
De Jur Embassy Mag. f1.9 Foc. Mt.	131.95
De Jur Embassy trt. Mag. f2.5	131.95
Revere Ranger f2.5	74.50
Revere Ranger f1.9	95.50
Revere 83, f1.9	122.50
Revere 84 trt f2.8	122.50
Revere 89 trt. f1.9	147.50
Revere 40 Magazine f2.5	99.50
Revere 41 Magazine f1.9	124.50
Keystone K32 Olympic f2.5	79.95
Keystone K32 Olympic f1.9	104.95
Keystone K41 Mag. f1.9	114.50
Keystone K45 Mag. f1.9	129.50
Keystone K45 Mag. f1.9	129.50
Belax K45 Mag. f1.9	154.50
Belax LB f2.8 Fixed Focus	97.00
Belax HB Leader Trt. Lytar f1.9	291.50
Belax BB 2 Lens Trt. w/f1.9 foc.	169.50

## 16mm MOVIE CAMERAS

	You Pay Each Month
Kodak Royal Mag. f1.9	176.25
Bell & Howell 200 Mag. f1.9	199.95
Bell & Howell 200T Trt Mag. f1.9	244.95
Bell & Howell 700L Trt f1.9	365.50
Belax H16 De Luxe Switar f1.9	496.50
Belax H16 De Luxe Switar f1.5	440.00
Belax H16 Leader Pizar f1.9	339.00
Belax H16 Leader Lytar f1.9	299.50
Keystone A8 f1.9	129.50
Keystone K50 Mag. f2.5	149.50
Keystone K50 Mag. f1.9	179.50

## PRESS CAMERAS

	You Pay Each Month
2 1/2x3 1/2 Linhof	
3 lens outfit, cpd. RF	575.00
4x5 Crown Graphic, Optar f4.7, M-X synchro, Kalart RF	251.85
4x5 Speed Graphic Optar f4.7, M-X synchro, Kalart RF	295.90
2 1/2x3 1/2 Century Graphic Trioplar f4.5, Kalart RF	145.35
2 1/2x3 1/2 Crown Graphic Ektar f4.5, Kalart RF	248.25

## 8mm MOVIE PROJECTORS

	You Pay Each Month
Keystone K109W w/case	169.50
Bell & Howell 122 Regent, case	179.95
Bell & Howell 253 w/case	114.95
Kodak Brownie 8, w/case	62.50
Revere 850, case, w. A. lens	124.50
Revere P80, case, w. A. lens	159.50

## 16mm MOVIE PROJECTORS

	You Pay Each Month
Keystone A82, case	139.50
Keystone K161, splicer, case	159.50
Revere P48, 750 watts, case	182.50
Kodascope Royal 750 watts, case	245.00
Bell & Howell 273, case	199.50
Bell & Howell Diplomat, case	299.95

## SLIDE PROJECTORS

	You Pay Each Month
TBC Showpak, 5" lens, blower, case	54.50
TBC Mainliner 5" lens, blower, case	62.50
Semantic changer	
TBC Streamliner 500 w., 5" lens, blower, Semantic changer	84.50
TBC Doo 500 2x2 & 2 1/2x2 1/4, 500 w., 6" lens, blower	89.50
La Belle 75, 5", remote release, case	154.95
La Belle 55, 500 w., 5" f3.5	95.00
Kodaslide Master 1000 Watt	169.00
Revere 444, 300 watt w/c	69.50

## ROLL FILM CAMERAS

	You Pay Each Month
Polaroid 95	89.75
Polaroid Pathfinder f4.5 RF	249.50
Kodak Chevron Ektar f3.5, cpd. RF	215.00
Super Ikanta B Tessar f2.8, M-X	212.00
Super Ikanta A Tessar f3.5 M-X	146.00
Super Ikanta C Tessar f3.5, M-X	168.00

## 35mm CAMERAS

	You Pay Each Month
Argus C3 f3.5, case, flash	69.50
Argus C4 f2.8, synchro	89.50
Kodak Signet Ektar f3.5, synchro	92.50
Retina IIa, cpd RF Xenon f2, M-X	149.50
Bolyer B22 f3.2 cpd RF	79.50
Bolyer C22 Reflex & cpd RF, 3.2	115.50
Contax IIa Sonnar f2	353.00
Contax IIIa Sonnar f2	387.00
Contax IIa Sonnar f1.5	383.00
Contax IIIa Sonnar f1.5	417.00
Exakta VX Biotar f2, pre-set	353.00
Exakta VX Angenieux f1.5, pre-set	385.00
Leica III Elmar f3.5	278.00
Leica III Summicron f2	393.00
Leica III Summarit f1.5	434.00
Contessa Tessor f2.8	153.00
Nikon Nikkor f2, case	288.50
Nikon Nikkor f1.4, case	379.50

## STEREO CAMERAS

	You Pay Each Month
Stereo Realist f3.5	159.00
Stereo Realist f2.8	198.00
Revere Stereo f3.5	174.50

## 2 1/2x2 1/4 REFLEX CAMERAS

	You Pay Each Month
Bolleiflex W Xenar f3.5, M-X, case	149.50
Bolleiflex Xenar f3.5, M-X, case	255.00
Bolleiflex Tessor f3.5, M-X, case	285.00
Graflex 22 200 Grafar f3.5, M-X to 1/200th	94.50
Graflex 22 400 Grafar f3.5, M-X to 1/400th	119.50



## 4x5 Pacemaker Speed Graphic

Graflok back, ctd. 135mm f4.7 Optar, Graphex full synchro shutter, focal plane shutter to 1/1000

295.90 Monthly payment 29.59



## La Belle "75" SLIDE PROJECTOR

For 2x2 transparencies, ctd. f3.5 lens, 500 watts, turbine blower cooling, remote control automatic slide changer, luggage tweed case.

154.95 Monthly payment 15.50



## REVERSE STEREO CAMERA

Cpd. range finder, matched ctd. f3.5 lenses, M-X synchro shutter, auto film transport and shutter wind, double exposure prevention.

174.50 Monthly payment 17.45



## OMEGA D-2 ENLARGER

35mm to 4x5, interchangeable condensers, glassless film holder, color head available, double counter balance, steel girder construction.

168.50 Monthly payment 16.85

Trade-Ins Accepted as Part Payment.  
All equipment is factory brand new...and fully covered by PENN's famous guarantee bond and manufacturers' warranties.

For Everything Photographic

**Penn CAMERA**

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Penn Camera, Dept. M354, 126 W. 32nd St., New York 1

- ☐ Please ship the following \_\_\_\_\_
- ☐ I enclose \$ \_\_\_\_\_ as my first of ten equal monthly payments. I understand that I will NOT pay ONE CENT over the Manufacturer's Price.
- ☐ I am shipping equipment for your top Trade-In Allowance as part payment for above.
- ☐ Send specific information on \_\_\_\_\_ merchandise on PENN'S Easy Purchase Plan.

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# PERFECT COLOR OR BLACK & WHITE EXPOSURES

as simple as



with the  
New

## NORWOOD DIRECTOR Color-Matic

INCIDENT LIGHT EXPOSURE METER

The Only Meter with PERFECT COLOR CONTROL for Simplified Direct Reading When Taking Color Pictures

**COLOR-MATIC Control** provides the simplest, most accurate way of taking color pictures ever devised. No other meter can match the NORWOOD DIRECTOR for versatility — for color, black-and-white, stereo, still, movie. In addition to **COLOR-MATIC Control**, the new model features a new dial with larger, easier-to-read numbers. Of course, the **PHOTOSPHERE** and other famous features have been retained. And still only \$32.95, with **Photosphere**, **Photedisk**, **Photogrid** and **COLOR-MATIC Control**.

"The Standard Of The Studios"

And for Better Flash Pictures!

NORWOOD Flashrite, the world's only automatic exposure meter for flash photography... \$11.95  
NORWOOD Speedrite, the world's only automatic exposure meter for electronic flash... \$11.95



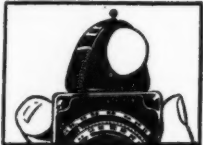
See Your Photo Store, or Write for Literature to

**DIRECTOR** PRODUCTS Corporation

570 Fifth Avenue, New York 36



With **COLOR-MATIC Control** you set the camera at 1/50th second



You point the **Photosphere** at the camera position



The needle indicates the proper "M" stop for perfect color exposure

## NEW PRODUCTS

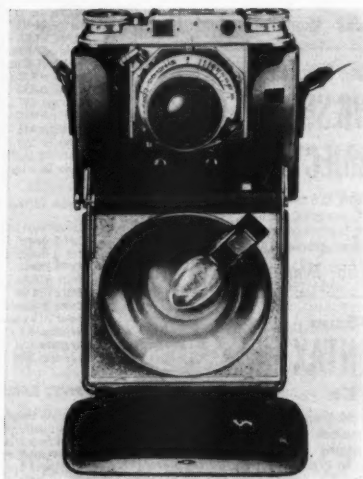
(Continued from page 40)

zero to thirty-five milliseconds. Synchronization tests are made by observing this light pulse through the shutter. If the delay is such that the light pulse occurs during the opening or closing of the shutter, the blades will appear frozen in motion. By successively tripping the shutter using different instrument delays, actual shutter opening and closing times can be determined and proper synchronization adjustments made. The tester operates on 110/115 volts, 50/60 cycle A.C. It is finished in gray wrinkle, and has a protective rubber mat to prevent damage to the camera. Price of Model 201A, \$120. For additional information, write:

AEROTRONIC ASSOCIATES  
BOX 419, CONCORD, N. H.

### Voigtlander Case Holds Flash

Always ready for action, the new Voigtlander all-leather Camera-Flash case has been designed to carry the Prominent 35mm camera and a flash-gun. One compartment of the case



holds the camera; the other, a B-C flash unit. Models for other cameras are expected in the future. Price, \$29.95. For more information, write: WILLLOUGHBY  
110 W. 32ND ST.  
NEW YORK 1, N. Y.

### Premier Print Drier

Adjustable heat control, to assure proper surface temperature for papers of varying thickness and finish is featured in the Premier DeLuxe Drum Dryer. It is an electrically operated drier for either matte or glossy prints, designed for use on 110 volts A.C. In use, a dial indicator is set according to directions given on a permanently attached chart. A Sanforized apron acts as a table to pre-dry prints. Then a heavy rubber roller, held in equalized

(Continued on page 120)

# BUSCH 45



*Made for the Army...  
Now Ready for You!*

- NEW** All-Metal 4 x 5 Press Camera
- NEW** Focal Plane Shutter with
- NEW** Speeds up to 1/1250th!
- NEW** Speeds Factory-Set to Order!
- NEW** Fast, Fool-Proof Operation.
- NEW** Uniform-Tension Body Release.

## The BUSCH 45 Self-Capping Variable-Slit Focal Plane Shutter

See How Easy  
to Cock Shutter

One 1/4 right turn of top knob cocks back shutter for ANY speed between 1/30th and 1/1250th. No winding to reach fast speeds. EIGHT SPEEDS on standard shutter: 1/30, 1/50, 1/125, 1/500, 1/750, 1/1000 and 1/1250. Or order your own 8 Shutter Settings custom installed at the factory at small extra cost!

See How Simple  
to Set Speeds

FS (front shutter) setting on bottom knob clears back shutter for front shutter operation or ground glass focusing... and sets body release to operate front shutter. Body release will not trip front shutter unless focal plane shutter is open. To go from front to back shutter, lift knob and turn right to speed desired. No exterior parts to move during exposure. Film cannot fog; accidental and blank exposures are impossible.

This is a great camera—one to compare with the finest cameras in the history of photography. Rugged, all-metal construction to military specifications PLUS speed and precision in operation never before achieved in the 4x5 film size. All this PLUS a revolutionary new focal plane shutter with EIGHT SPEED SETTINGS from 1/30th to 1/1250th! What's more, custom shutter settings can be ordered to your individual specifications! For the complete, exciting story, see your camera dealer . . . or mail the coupon.

**BUSCH CAMERA CORPORATION Dept. 70**  
500 South Clinton Street • Chicago 7, Illinois

**BUSCH CAMERA CORPORATION Dept. 70**

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Please send me full details on the new BUSCH 45

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My Camera Dealer is \_\_\_\_\_

# UNITED OPENS ANOTHER BRANCH

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## ALL PRICES REDUCED TO ROCK BOTTOM FOR THE BIGGEST SAVINGS EVER



**HERE'S THE LOW COST ELECTRONIC FLASH UNIT THAT OPERATES ON 3 FLASHLIGHT CELLS**

**ULTRABLITZ III AMATEUR**

- Carrying Case
- Lifetime 25,000 Flash Tube
- R&W Guide #100, Color #25
- Recycling time 6 to 12 seconds
- Normal dev. 1/750th flash
- Battery cost 45¢ for 200 flashes
- Constant light output
- Readylight tells when unit is ready
- Weight with batteries only 2½ lbs.
- Registration & Guarantee included

**REG. \$59.50 SPECIAL \$39.50**

**NEW LOW PRICES ROBOT ACCESSORIES FOR MODELS II AND STAR**

	Reg.	Spec.
3" Tele Xenar f3.8 Ctd Telephoto	\$110.00	\$39.50
Take Up Cassettes "N"	3.95	3.19
Supply Cassettes "T"	3.95	3.19
Extra Spools	Spec.	.65
Quick Change Daylite Rewinder	5.50	4.49
Robot Original Flash Gun	25.00	18.75



**SPECIAL SALE ON LIKE NEW AND USED EXPOSURE METERS**

**ALL ARE FULLY GUARANTEED**

	Reg.	SALE
Norwood Director	\$32.95	\$24.50
G.E. PRI. Memory model	32.50	23.95
Weston Master II	29.95	21.50
De Jur Professional	26.95	18.95
G.E. DW 68 Model	24.50	17.95
G.E. Mascot PR30	15.95	11.95
De Jur 5B with Case (NEW)	15.95	9.95
Polaroid G.E. Model	14.25	11.95
Minirex (Imported) New	Spec.	9.95
Dual Sixomat w/Chain New	27.50	21.50
Dual Sixon w/Chain New	17.50	13.50
Sixti w/Clip shoe & Case New	23.95	18.95

**SAVE \$35.00 TAYLOR STEREO-VIEWER PROJECTOR OUTFIT**

**Only \$74.50**



- Image enlarged to 8 x 8" - 200 Watt.
- Can be used as a Stereo Projector.
- Portable. Self Contained In Case.
- Complete with 24x27" Taylor Stereo Screen.
- Free at No Extra Charge 6 Polaroid Spectacles.
- Value \$109.50

**REPEAT BY POPULAR DEMAND**

See the World with

**NATURAL COLOR SLIDES**

TO SLIDES **\$1.00** (per set)

**IN EACH SET**

**UNITED STATES**

1. National Shrine, Washington, D.C.
2. Along New York's Hudson River
3. Rodeo in California
4. Block Island—Artist Paradise
5. Around New York City
6. Staten Island to Brooklyn Bridge
7. From the Empire State Building
8. Washington, D.C. Landmarks
9. Times Square to Central Park
10. Salt Lake City, Utah
11. F.D. Roosevelt Shrine, Hyde Park
12. Magnificent Niagara Falls
13. Bryce Canyon National Park
14. Yellowstone National Park
- 14A. Yellowstone Nat. Park
- 14B. Grand Canyon
- 14C. Along Yellowstone Trails
15. Washington—Heart of the Nation
16. Santa Barbara, California
17. Missions—California
18. Big Bend National Park
19. Washington, D.C. 20. Washington, D.C.
21. Hialeah Race-track, Florida
22. Miami Business District
23. Miami Waterfront
24. Miami Enclave
- 24A. St. Augustine, Fla.
25. Hollywood to Frisco
- 25A. California Panorama
- 25B. California Wonderland
26. N.Y.C.—Radio City
27. N.Y.C.—Midtown Manhattan
- 27A. N.Y.C.—Midtown Manhattan
- 27B. N.Y.C.—Updown Manhattan
28. N.Y.C.—Financial District
29. Williamsburg, Va., 29A. Williamsburg, Va.
- 29B. Virginia
30. Great Smoky Mountains
31. Chicago, Illinois
32. Notre Dame University
33. Touring the Grand Canyon
34. Grand Canyon Scenic Beauty
- 34A. Colorado & Estes Nat. Park
- 34B. Denver, Colorado
35. Kansas City, Mo.
36. Glacier House, Park
37. Yosemite National Park
38. Wisconsin Dells
39. Grandeur of the Tetons
40. Mackinac Island, Michigan
41. Petrified Forest, Arizona
42. Bar Harbor, Maine
43. Hoover Dam

**FRANCE**

50. Paris & Notre Dame Cathedral
51. Landmarks in Paris
52. Paris and Points of Interest
53. Louvre and River Seine

**SPAIN**

60. Scenes in Madrid
61. Madrid has Beauty and Life

**IRELAND**

70. Sun-up to Sun-set in Cork
71. Visiting Blarney Castle
72. Ennis, Cork & Shannon Airport
73. Past and Present in Limerick

**ITALY**

80. Rome and Landmarks
81. Rome, Ruins, Mt. Vesuvius
82. Rome and the Present
83. Along Rome Streets
84. Rome Has Ancient Splendor
85. Vatican City & Religious Rome
86. Rome—the Old and New
87. Inside Vatican City
88. Genoa—and Columbus
89. Venice, City of Canals

**EGYPT**

100. Pyramids to Cairo
101. Cairo—Ancient and Modern
102. Landmarks on the Nile
103. Everyday Life in Egypt

**INDIA**

110. Street Scenes in Bombay
111. Life is interesting in Bombay

**PORTUGAL**

120. Scenes in Lisbon
121. Beauty and Color in Lisbon

**SCENIC TOURS**

130. Alaska—American Outpost
131. Honolulu, Waikiki—Hawaii
132. Highways, Palms—Guam

**SWITZERLAND**

140. Mountainous Swiss Majesty
141. Swiss Panorama

**AUSTRIA**

150. Sightseeing Austria

**TURKEY**

160. Modern Istanbul
161. Istanbul Landmarks

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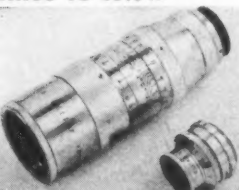
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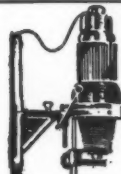


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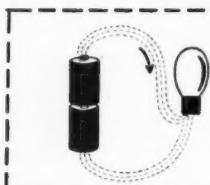
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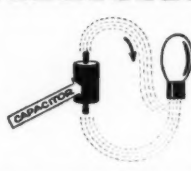
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## THE LAST WORD

(Continued from page 12)

we have published this letter from a  
manufacturer of carbonyl materials.  
Readers who wish to make sure their  
prints last for longer periods of time  
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tions. Carbonyl pigments are affected by  
ultra-violet radiation in light. This can  
be reduced by hanging the carbonyl print  
indoors, away from direct window  
light. It can be further reduced by cov-  
ering the print with glass, which ab-  
sorbs ultra-violet radiation.—Ed.

## Kudos

Sirs:

By chance I leafed through the Jan-  
uary issue of MODERN PHOTOGRAPHY  
the other day and came across the  
unusual photographs of Dr. Herman  
Moses. I read the accompanying arti-  
cle with great interest, but my eyes  
were drawn again and again to those  
wonderful faces which seemed to tell  
more about themselves the oftener I  
looked at them. They are neither pret-  
ty nor sensational, but they are im-  
portant because they seem to lay bare  
the soul of the subject. Photographic  
work of such depth is very rare in  
America, and I congratulate MODERN  
PHOTOGRAPHY on this great find.  
New York, N. Y. E. Hildesheimer

Sirs:

I just got back the movies I took  
following the instructions as outlined  
in your article *Try Bounce Lighting  
For Color Movies* (November, 1953).

I am so pleased with the results that  
I had to write and tell you about it.  
Thanks, and let's see more such arti-  
cles, so that I can improve my movies,  
and get as good results.  
Sunnyside, N. Y. I. Holtzman

## Poodle Blur

Sirs:

Here is a picture you might like to  
see. I was shooting a portrait of a pair  
of Afghan pups and was having diffi-  
culties because my poodle wanted to  
play with them. During the session, I



noticed him up on a bed, watching  
every move I made. I merely swung  
my camera around and used the re-  
mainder of film on him.

Tarzana, Calif. Phil Hunter  
• See the January, 1954 issue of  
MODERN for other examples of "blur."

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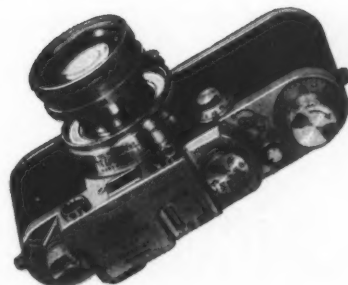
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## MUSEUM OF MODERN ART'S "FAMILY OF MAN" SHOW

An international photography show open to photographers all over the world will be one of the highlights of the Museum of Modern Art's forthcoming 25th anniversary celebration in New York City. The unique theme of the exhibition is "The Family of Man". Its director, Edward Steichen, Director of the museum's Department of Photography. Because the museum's aim is to present the most complete exploration possible of photography's achievements in recording human relations, Mr. Steichen is asking photographers everywhere to submit photographs. Exhibition regulations are on the opposite page. Opening date will be in January 1955 at the museum in New York.

### Aims and purpose

Recently Mr. Steichen issued the following statement explaining "The Family of Man" exhibition:

"The Family of Man is to show the universal elements in the life of human beings and their relationships in all parts of the world. This is clearly the most ambitious and demanding project that photography has ever faced and one which, I believe, the art of photography is uniquely qualified to explore. Almost from its beginning, this Museum added the recognition and advancement of photography as an important part of its program. The inclusion of 'The Family of Man' project as one of the major international exhibitions, celebrating the Museum's 25th anniversary, gives further emphasis to this recognition of photography as an art.

### What to send

"We are seeking photographs covering the gamut of human relations, particularly the hard to find photographs of the everydayness in the relationships of man to himself, to his family, to the community and to the world we live in. Our field is from babies to philosophers, from the kindergarten to the university, from the child's home-made toys to scientific research, from tribal councils of primitive peoples to the councils of the United Nations. We are interested in lovers and marriage and child bearing, in the family unit with its joys, trials and tribulations, its deep rooted devotions and its antagonisms. We want to show the selflessness of mother love, not simply the Madonna element in 'mother' but the over-all, all embracing mother love and the sense of security she gives to her children and to the home she creates with all its mag-

nificence, heartaches and exaltations and the guiding hand of the father towards his son. There can be special emphasis on children as the universality of man is not only accepted but taken for granted among children.

"We are concerned with the individual family unit as it exists all over the world and its reactions to the beginnings of life and following on through to death and burial. We are concerned with the religious rather than religion. Anything that borders on propaganda for or against any political ideologies will be rigorously excluded. We are concerned with man in relation to his environment, to the beauty and richness of the earth he has inherited and with what he has done with this inheritance, the good and the great things as well as the destructive and stupid things.



Wayne Miller made this picture of Edward Steichen last spring when Steichen visited the photographer's California home. Purpose of the trip: to discuss the forthcoming Family of Man exhibition with West Coast photographers.

"We will need photographs that express the universal through the particular, and demonstrate the role that can be played by the art of photography in communication, and in the explaining of man to man across the world, his dreams and aspirations, his strength under the incandescence of truth, his despair under the evil of the lie. We want to reveal how the camera image can give life and force to ideas, reveal how alike we all

are, stressing these similarities rather than the differences in individuals and peoples throughout the world. I believe the central and the most important emotion expressed by the whole exhibition should be dominated by *Love* and that this must be the *key element* in The Family of Man just as it is the key element in the individual family. If photography brings these things to life, this exhibition will be created in a passionate spirit of devoted love and faith in man. Nothing short of that will do."

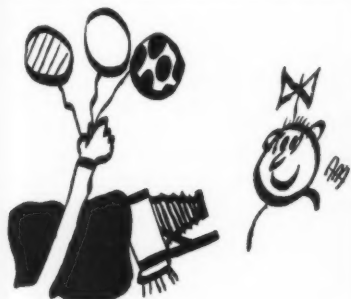
In submitting prints for consideration it is essential for photographers to keep in mind the universal elements in human relations rather than situations that represent conditions that are exclusively related or peculiar to a race, a given time or a given place.

Details of the exhibit cannot be planned until all related and available photographs have been collected. The scope of the exhibition will depend on the penetrating and revealing qualities presented by these photographs.

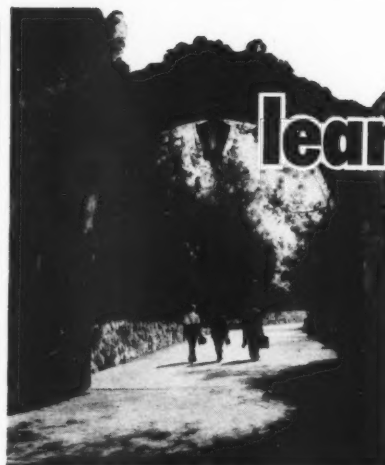
#### **Exhibition regulations**

1. Amateurs and professionals throughout the world may submit pictures.
2. Rough proof prints are sufficient—Do not send negatives.
3. Contact prints will be permissible except from 35mm negatives.
4. No prints larger than 8 by 10. Send unmounted prints only.
5. Published or unpublished photographs acceptable.
6. No prints will be returned.
7. Receipt of all photos will be acknowledged.
8. Photographer reserves all rights to reproduction.
9. No payment will be made or prizes awarded for any photographs.
10. Name and address of photographer must be on the back of each print.
11. Closing date for submitting prints is April 10, 1954.

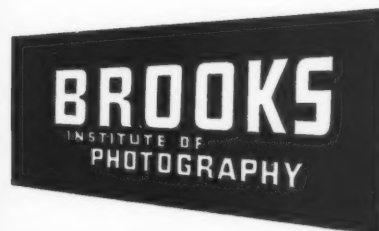
Please do not write requesting additional details. This statement contains all necessary and available information. Send all prints to: The Family of Man Exhibition, Museum of Modern Art, P. O. Box 368, Radio City Post Office, New York 19, New York.—THE END.



MARCH, 1954



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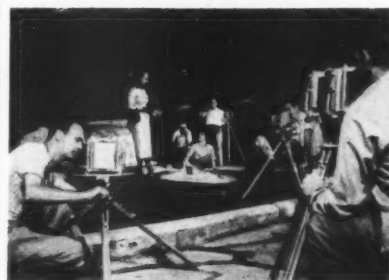
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PLEASE SAY YOU SAW IT IN MODERN

# 35 MM LANDSCAPES

**Ferenc Berko's transparencies have unusual dramatic impact. Here's an analysis of this side of his work...by Herbert Keppler**

The landscape has to some extent eluded the color photographer. While the painter and black-and-white camera artist have successfully portrayed it using both color and design, color film itself has been used primarily to reveal the photographic landscape as a permanently documented geographical location.

In effect the color photographer's work is marked by *inclusion*. He generally sees a broad area and much subject material and makes impressive, sweeping and sometimes dramatic photographs. They somehow lack the basic spark of human intellect which marks a picture "made" from one "taken." The painter and black-and-white photographer have, on the other hand, often produced landscapes marked by *isolating* a small part of nature from the over-all scene.

The secret of creative landscape photography, therefore, may not be filters nor under or overexposure, but instead, perhaps the selective eye, able to isolate from nature some part of it which can become a visual and psychological entity in itself.

Ferenc Berko has this selective ability. He was not born with it nor did he discover how to use it in landscape photography in a sudden moment of revelation.

"Looking back over quite a few years of my own photography," he relates, "I can find that the very particular interest I have always had in pattern and design was discernible at a very early stage.

"I think that the only difference between early times and now has been that whereas formerly I regarded pattern and design as things apart, they have gradually emerged to become integral parts of my seeing. In other words, I am applying pattern and design to anything I photograph. Hence this particular kind of vision, if

you will call it that, penetrates any subject with which I am dealing—in this case that side of nature commonly called landscape."

The photograph opposite of a dune in Death Valley, although perhaps not representative of Berko's work as a whole, does exhibit his application of pattern and design to landscape photography.

There are a lot of sand dunes in Death Valley. At first sight, a photographer might feel compelled to slap a wide angle lens on his camera and photograph the largest number of dunes possible. The second thought might be to isolate a piece of sun-parched wood or a cow's skull against a textured sandy background. Berko's treatment is considerably different from these approaches.

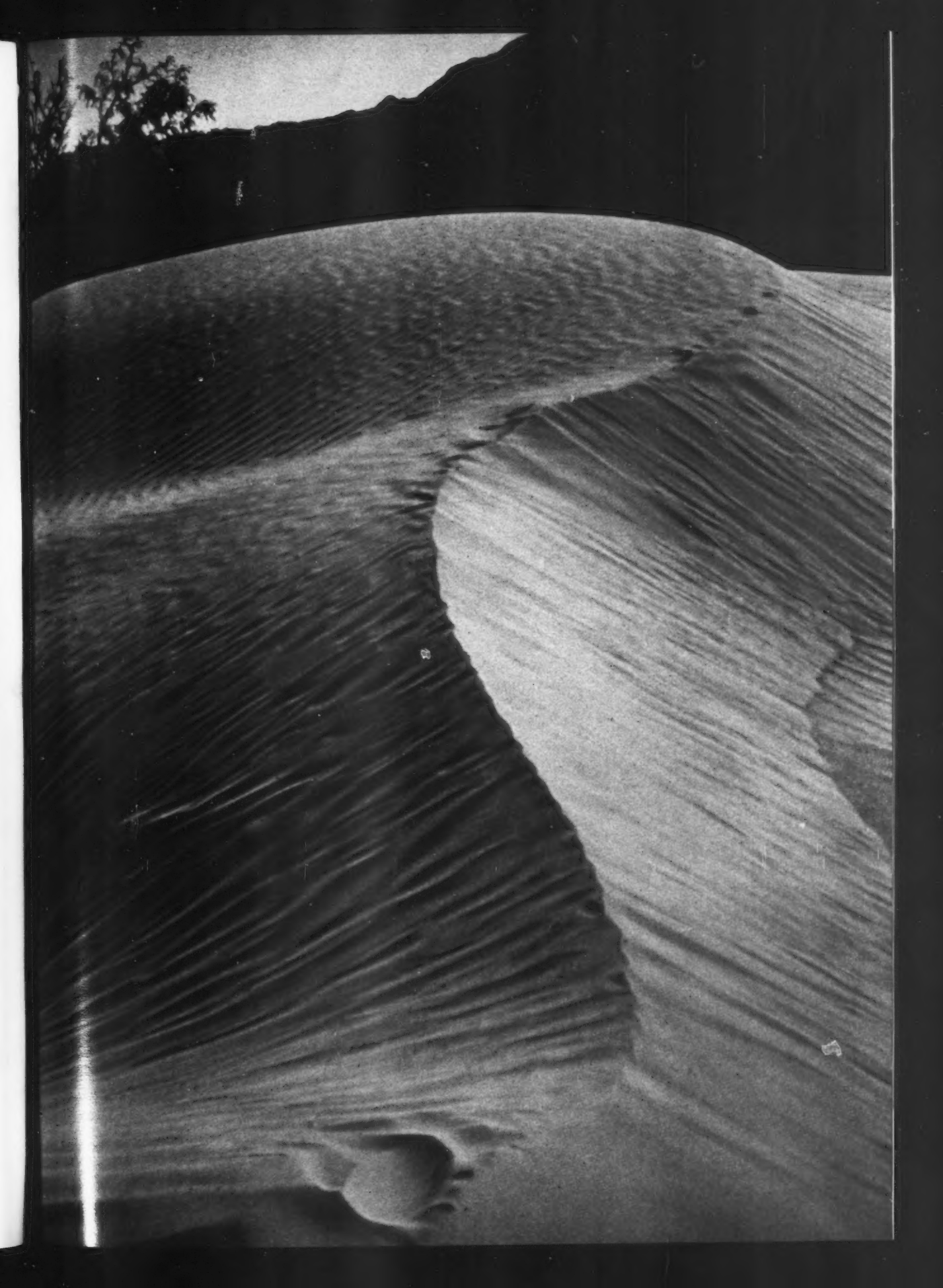
He has isolated one dune from the others. The dune's top ridge weaves rhythmically from middle foreground first left and then right until it eventually merges with the furthest edge of sand. The patterns and tones of sand change in ripples and waves. The left side of the ridge is predominantly darker than the right.

The background is extremely important in establishing size and geographical relationships. For an experiment, mask off the background with a piece of white paper so only the dune itself shows. Immediately the entire illusion of a three-dimensional landscape disappears. The very concept of sand vanishes. The material might be paint or the hide of some animal. What remains is pattern and design for its sake alone. Had Berko, as is the case with many experimental photographers, been seeking pattern alone, this might have sufficed. But the inclusion of the background is the method by which he applied pattern to photography rather than photography to pattern.

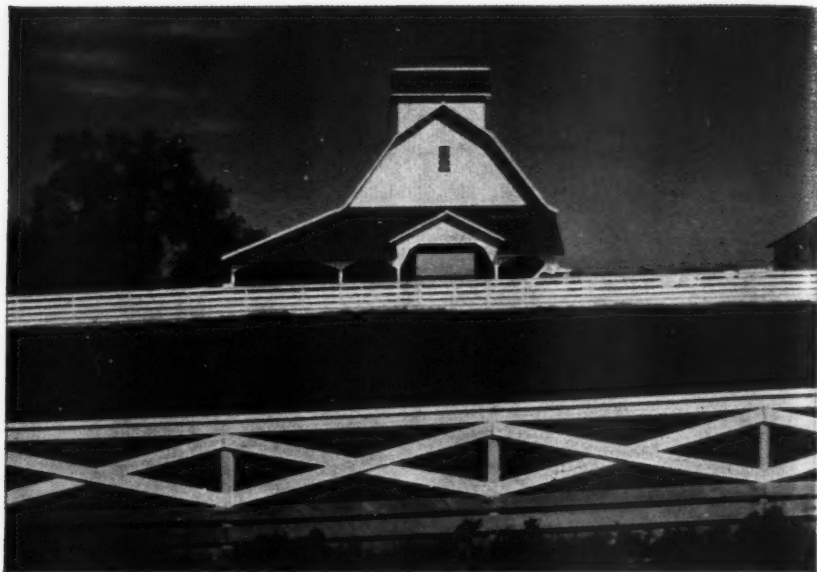
Unlike the traditional advice handed to would-be landscape photographers, Berko seldom employs a foreground framing object. Close figures or tree branches used for framing don't appear in his landscapes.

"My landscapes were formerly more pictorial in the pretty sense. Foreground was often included. My development, however, to seek an over-all pattern has led largely to an elimination of framing material in the foreground," he explains. (Continued on page 55)

Dune in Death Valley. Exakta with 50mm f/3.5 Tessar. Exposure: f/8 at 1/25 sec. through Skylight filter. ▷



Iowa farm scene. Exakta  
with 50mm Zeiss Tessar  
lens. Exposure: 1/50 sec.  
at an f/8 lens opening. ▷



△ Aspens in fall. Leica with 50mm Elmar f/3.5 lens. Expo-  
sure: 1/50 sec. at between f/5.6 and f/8. Skylight filter.

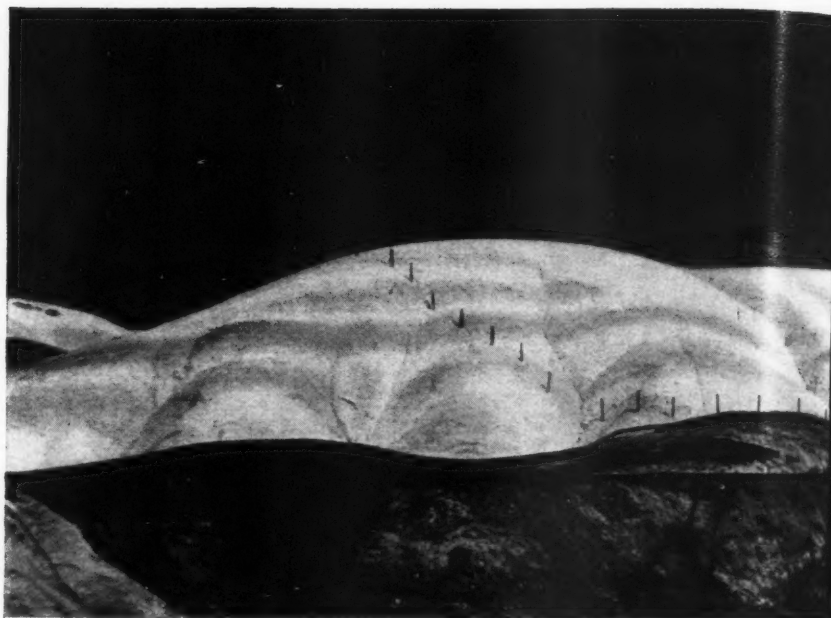


◁ An early winter morning in Lincoln Park, Chicago. Contax IIIa with 50mm Sonnar  $f/1.5$  lens. Exposure was  $1/25$  at  $f/4$ . No filter was used. Violet overcast was caused by quality of light.

Fairplay, Col., in the afternoon. Exakta with 90mm Sola  $f/4$  long focus lens. Exposure:  $1/50$  sec. at  $f/5.6$ . Skylight filter prevented bluish cast from shading the foothills in distance. ▽



Death Valley. Exakta with  
7 in. f/2.5 Aero Ektar lens.  
Exposure: 1/25 sec. at be-  
tween f/8 and f/11 stops. ▷



Independence Pass near As-  
pen, Col. The Exakta was  
fitted with a 300mm f/5.6  
Tele-Kilar lens. The expo-  
sure: f/6.3 at 1/25 sec. ▽



## How Berko treats near objects

The elimination of foreground framing material is an extremely important concept in Berko's landscapes. It does not mean that every bit of subject material must be registered at an infinity setting of the lens. But it does mean that whatever near material there is must become a part of the picture rather than a frame for it.

The white fence in the farm scene on page 52 and the wire fencing in the Fairplay Col. landscape, page 53, are two divergent cases in point. In both the fences form an integral part of the picture rather than added gingerbread, setting the scene. The white fence of the farm is quite strong against the green grass. In addition to its necessary position as part of the over-all pattern, it places the depth of the scene in its proper perspective.

The fence in the Fairplay landscape almost blends into the picture. It has much less to do with the over-all pattern of the picture than the white fence in the farm scene, but it nevertheless gives the broad expanse of plain a proper perspective. The camera is not suspended in mid-air. It views the landscape from a ground level. Cover the fence with paper and note the different effect that results.

All of Berko's pictures here printed, save one, have been given some amount of geographical location with a background (as in the sand dunes) or a near or middle distance object or objects (the farm scene).

The one exception, *Aspens in fall* (page 52), is essentially a pattern of two color tones, yellow and green contrasted. A blue sky would disturb this contrast, a near fence would interfere. Here, geographical location has to some extent been sacrificed for pattern and design. Any imagery which might suggest location would destroy the balance of the picture and the intent of the photographer.

Berko, however, is not the photographer who makes complex statements or theories about the lighting or composition in his landscapes. He does not believe in retrospective analysis of just what makes a landscape good. He doesn't ask the viewer to see his photographs in terms of empirical compositional laws, advancing or receding colors, or complex tonal scales.

## For aesthetics, read Emerson

His pictures are not realized mechanically. For the photographer who insists on knowing the technique he uses, Berko refers to Emerson's essay on art for the aesthetic approach, which, in part, suggests that: "the power to detach and magnify by detaching is the essence of rhetoric in the hands of the orator or poet... the painter or sculptor exhibit in color and stone. The power depends on the depths of the artist's insight of that object he contemplates."

On a mechanical level, Berko is quite explicit and perhaps may even sound cold to the reader who delights in wading through technical morasses.

**Camera:** "One of the reasons for using 35mm color is the facility with which lenses of different focal length

can be used. Lenses of longer focal length have become increasingly important to me. Patterns seen in the distance change or get lost altogether as you approach and the perspective changes. In order to get exactly what I want when I want it and without the possibility or necessity of cropping, I sometimes use lenses of very long focal length." (For this reason, Berko prefers an eye-level reflex camera—the Exakta—since it permits him to see exactly what his lenses do. His Exakta lenses are a 50mm f/3.5 Tessar; a 90mm f/4 Sun Sola; a 7 in. f/2.5 Aereo Ektar and a 300mm f/5.6 Tele-Kilar. He also uses a Leica and Contax IIIa with a 50mm f/1.5 Sonnar, a 35mm f/2.5 Nikkor and an 85mm f/2 Nikkor.)

**Exposure and lighting:** "Except in pictures where mood is important or a particular lighting effect creates the picture (*bottom, page 53*), the kind of light is not too important to me. Brilliant sunlight or overcast have at times proved equally good.

"Exposure, generally speaking, is not much of a problem. I take my readings with a Weston meter pointing it towards the scene, tilting it slightly downwards. I also take readings off my hand or nearby objects."

**Filters:** "The only filter I use is the Skylight. I keep it on even at normal altitudes simply because I prefer a slightly warm tone."

**Negative Size:** "As far as the proportions of the 35mm double frame are concerned, I have had no trouble in the course of the years to adapt my seeing automatically to whatever negative size I am using. There will be a few times, of course, when the rather 'long' or wide shape of the 35mm frame is not what I would like to have, but these occasions are rare and happen, of course, with all negative formats be they square or rectangular."

**Film:** "For most of the photographs of the kind shown here, taken at leisure, the slowness of the present emulsion makes little difference. Much as I would like faster color film, it is more important that the emulsion be such that first rate duplicates can be made from it."

## Looking for landscapes

Berko does not believe there is any limit on subject material for landscapes. Although many camera owners feel that the geography around them is dull and uninteresting, a reappraisal will turn up many new ideas. Although perhaps you may not get a chance to photograph Death Valley (*pages 51 and 54*), Fairplay Col. (*page 53*) or Independence Pass (*page 54*), there are sand dunes, broad plains and snow covered mountains elsewhere. The farm scene (*page 52*), although taken in Iowa, exists in many places. The city dweller need only go a few miles from his home into the suburbs to find landscapes. And one locale is never exhausted.

"The beauty of nature," Berko explains, "is a constant challenge to the photographer. From nature he draws all his strength; he goes back to it, exhausted or frustrated, time and again, and emerges refreshed and with new strength and enthusiasm. It has innumerable facets and a quite inexhaustible supply of beauty."—THE END.

# Little People

**Burt Owen Photographs Children...by Rebecca Blanchard**

LITTLE PEOPLE—those vigorous inhabitants of a very secret world—are an exciting challenge to the photographer. Burt Owen has shown that they can be caught in many moods and poses. He has learned that youngsters can be encouraged to work with the photographer to help him make perceptive pictures of them.

Owen's reference to his young subjects as "little people" is entirely serious. He considers them young adults, and this is the first premise from which he works. This too is the reason he can make the sympathetic type of photographs seen on these pages. As young adults, children have activities that are as important to them as the hustling business world is to their elders. Notice

Owen's point of view in each photograph. His camera is always at or below the eye level of every child. Except for a rare effect, we do not photograph adults from above. So Owen does not shoot down on children.

This technique is aided considerably by the fact that in most of his children's pictures, Owen has used a waist-level reflex camera. Think of the viewpoint of this type of camera as contrasted to that of an eye-level camera. With the former, making low shots is natural, and shooting up at children is far easier. Were you to do this with an eye-level camera, not only would your nearly prone position attract attention and probably prompt giggles, it would also be a clumsy situation in

When working close you have little depth of field.  
▽ Focus sharply on main subject. Primaflex, f/8, 1/100.

Shooting up made subject important, kept background▷  
wires from cutting behind head. Rolleiflex, f/11, 1/100.







Two eyes framed by a pair of boards express an unusual mood. By eliminating most of the forehead, nose, and chin, Owen emphasized the eyes, gave a very personal quality to this picture of a little girl. Rolleiflex camera, *f*/5.6 at 1/50 second.

which to find yourself. Some eye-level cameras, however, can readily be used for lower viewing by means of a waist-level brilliant finder, often found on inexpensive cameras. Such a slight investment will put a very different slant on your pictures and may give you a fresh perspective on your subjects too.

Owen likes to break down his style of child photography into three groups. In the first group he uses the child as a figure, sometimes abstractly, as only one element of the total photograph. These are composed rather than candid pictures, according to Owen, and require a definite idea before shooting begins. He feels the photograph *above* can be classified in this group because he intended to make a semi-abstract design. Whether his intent came off or not, there remains a very compelling study of a little girl.

Owen describes his second classification as featuring a particular child engaged in an activity, pose, or pastime that's characteristic of him or her. The child could gesticulate, make a face, or exhibit certain physical traits that charm the photographer. These pictures

should be kept simple and direct, such as the sequence shots of the baby and a rose (*page 59*). Here, too, composition plays a large part in the effect, for good composition keeps the eye in the picture. Sequence shooting with babies, incidentally, is facilitated by the fact that tiny children who are not of a crawling age will remain where they're put. This will enable focusing on the spot where the baby is located and making rapid exposures as he plays.

The third type of photograph that interests Owen is children in action. Generally taken out-of-doors, these photographs show them engrossed in their natural activities—playing ball, running, climbing, fighting. Such pictures speak for any child, and so are typical of childhood. Here the shots are usually candid. They're found and not made, says Owen. Once one is found, you isolate it from the rest of the world, figuratively speaking. Even in these chance type pictures there's no reason to forget about design. There are many angles and points of view in any scene (*see page 57*), and doubtless one will be more important than another.

Notice also the way Owen softens his backgrounds in order to concentrate on the subject. By opening up the lens to decrease the depth of field, he has minimized conflicting background details (*page 60*).

Look around for groups of kids. Occasionally they will see you, mob you, and demand that you take their picture. Try to catch their spirited expressions. They'll forget the camera soon enough, especially if they see that you carry it constantly. Once they're familiar with your aiming and shooting, they'll pay no attention to you, and so free you to make unposed pictures.

Often as not in the casual photograph of a boy or girl the sex of the child is completely overlooked. As the photographer of adults is fully aware of the male-female differentiation, so he must make the same distinction when working with children. Boys and girls must never be made to look like one gender, and something besides the haircut and clothing should bring out a subject's girl-ness or boy-ness. Owen believes that girls are dreamy, thoughtful, gentle, and definitely feminine; boys, strong, tough, rugged, and very masculine. Of course, some boys will be less boisterous than others; some girls will be tomboys. But they're still either boys or girls and that's important.

You should try to consider the relationship you'll have with children before photographing them. Are you going to intimidate them, fight with them, concede to

**Sequence photographs of babies are not difficult. Focus once, and shoot fast, but watch out for those often unnoticed background details that might interfere with the subject. Rolleiflex, windowlight, f/4.5 at 1/50 sec.**



their whims, or cooperate with their ideas? Owen chooses to let the child be as free as possible. He neither pampers to win a child's confidence, nor talks down to him. Above all, Owen says, never show undue rush or nervousness in this person-to-person situation.

Such cooperation also permits the photographer to subtly direct the child into what Owen terms a candid pose. To do this, set your model in a restricted area with the necessary props and accessories that will be included in the photograph. While acting according to your picture requirements, the child will still be permitted relative freedom.

Often such shooting will be done indoors where you won't have the benefit of full daylight. Although you can sometimes make exposures indoors by daylight from the windows, there are times when flood, flash, and electronic flash are necessary. You may need a small flood to mix with the natural light for balance, or to fill in the shadows. A silver reflector can be used for

this extra boost of light. If artificial light is to be mixed with daylight—indoors—Owen recommends that you bounce your flood off the ceiling or wall to retain the quality of soft diffused light.

Determining exposures under these circumstances can be difficult due to the different values of day and artificial light. For such black-and-white work Owen sets his meter for an ASA index film rating which is a compromise between daylight and tungsten. His advice is to use a meter whenever possible, for then you can more closely expose for the values you want—the shadows, middle tones, or highlights. Simplicity in lighting is important because you don't want the light to take over the scene—your picture should be supported, instead of decorated, by your use of lights.

Avoiding affectation in your actions as well as your lighting will allow your subjects—and your pictures—more freedom. Your sincerity and naturalness with the little people is your visa to that secret world.—THE END

**Kids are everywhere, and the back of a boy's unkempt head is a common sight. So why not photograph that instead of his face? Made with a Rolleiflex on a dull day, f/8 at 1/50th second.**





Here's a study of a little girl as she came back from a swim dripping wet. Her motion gave the slightly blurred effect, emphasized her sopping hair. Graflex Super D camera,  $f/8$  at  $1/60$  sec.

# how to bind your 35 MM color slides

by HERBERT JEROME FLATOW

WHY TAKE THE TROUBLE to remove color transparencies from their cardboard mounts and bind them in glass? Glass slides are clumsy, breakable and not half as easy to store as unbound transparencies. There's one important reason why glass mounts are favored—for protection. If grit, dust, moisture or fingermarks get on the transparency itself, you may be unable to remove them. If a glass bound slide is mishandled, the grit, dust, moisture or fingermarks can be wiped off. If the glass is broken, the slide can easily be rebound in new glass.

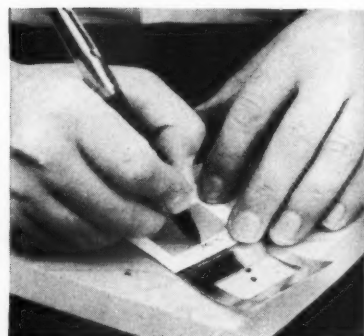
There are two basic methods of slide binding. You can bind slides yourself with masks, tape and glass or you can employ one of the many types of plastic or metal and glass slip-in or snap-in mounts. Binding them yourself is less expensive but takes time. This article will discuss only mounting with masks, glass and tape. Next month, the plastic and metal mounts will be described and discussed.

What will you need for slide mounting besides a clean working surface and dry atmospheric conditions? First, there's the 2 x 2 in. standard size cover glasses. There are two general types. One has rough edges and the other does not. Naturally the beveled or ground edge is preferable. Masks come in many types with different openings. There are masks for single frame and double frame 35mm transparencies as well as Bantam and Robot sizes. Some have rounded corners; others, square corners. If you don't want the standard mask opening but desire to mask your slide for cropping purposes, a glance at the listing on page 65 will give you the sizes and manufacturers of masks other than the normal. There are many makes of binding tape. I prefer the  $\frac{3}{8}$  in. wide colored "Scotch" brand binding tape made by the Minnesota Mining and Manufacturing Co. The various colors available will come in handy for separating this year's slides from last year's, or for different subject material. Also, scissors, some colorless nail polish (photo 22), a small lens brush (photo 13), a quantity of tiny labels such as Dennison Label 251 (photo 21), a stamp with your name and address on it (photo 4), a chamois (photo 11), and a small roll of  $\frac{3}{8}$ " transparent cellophane tape (photo 7). A binding vise to help hold the glass and tape while binding (photo 15) is a useful accessory, particularly if you have a great number of slides.

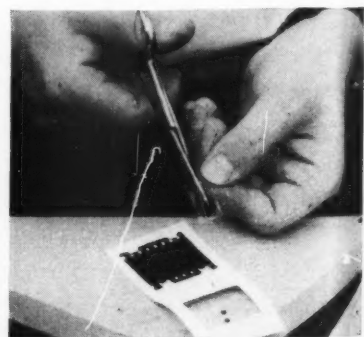
Although I have never had trouble with moisture condensing in a bound slide, many people do. You may avoid this by placing the transparencies in an airtight container with a desiccating agent such as activated silica gel for fifteen or twenty minutes before binding. Paper masks can be dried in a preheated oven for ten minutes at 200° F. (See *Hints on Preserving Transparencies*, page 116, for further steps to be taken against moisture after mounting.) Now let's get down to the business of binding a slide. It's simple once you learn the method.



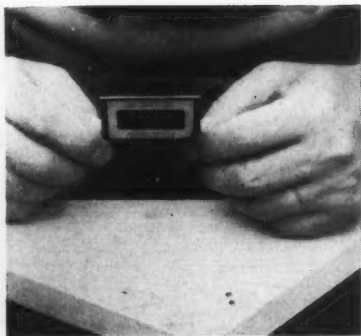
1. A package of processed 35mm color film generally comes back from the lab in a sealed box. Lay box on its back and with pair of sharp scissors cut along the sealed edges to open the box.



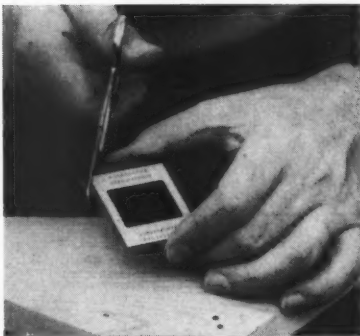
5. If slide is to be titled, letter title on top edge of white frame. Title, and name and address (4) must all be lettered within confines of four hinges on mask or they may not show in slide.



9. Slit an inch long strip of  $\frac{3}{8}$  in. cellophane tape down center. One half of this tape will secure the top perforations to the mask while the other will secure the bottom half in like manner.



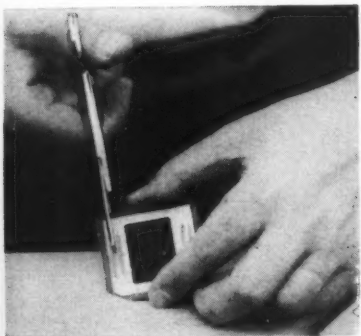
2. View each slide in a hand viewer, by projection, or simply by even reflected white light to determine whether slide should be horizontal or vertical or if it needs special mask for cropping.



3. With a pair of scissors, clip off lower left hand corner of slide. This will remind you in what position slide is to be shown on screen, designate the format, indicate slide is to be bound.



4. Place unfolded masks, metallic colored side up on work surface. Lower white portion of mask should be closest to you. Letter or stamp your name and address on the bottom of white frame.



6. Dust transparency carefully and then, with the pair of scissors, cut along a line between the words "Kodachrome" and "transparency" or  $\frac{1}{4}$ " from edge on a slide side. You need cut only one edge.



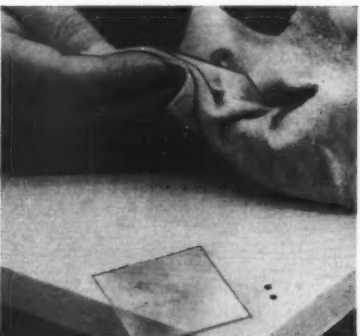
7. With your fingernail, or the edge of the scissors, separate two sides of cardboard starting at a corner. Work entire mount open carefully so the transparency can be removed safely.



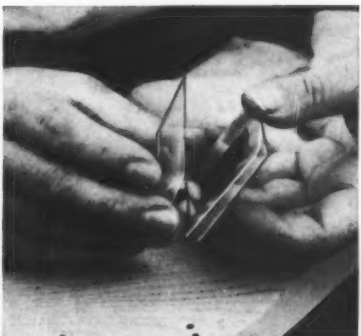
8. With metallic colored side of mask facing down, position transparency under four hinges. Handle by edges. Move transparency under hinges until picture is framed in the mask properly.



10. Make last test to see if transparency is centered correctly in mask. Fold mask, hold up to light for check. If all's well, open mask carefully and tape the perforated edges to the mask.

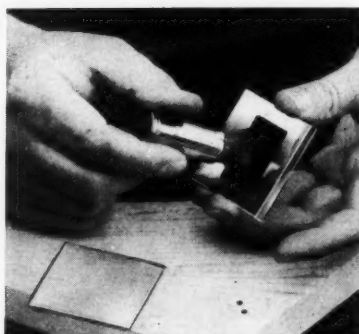


11. Select two glass covers from box. Clean each thoroughly with aid of a chamois and lens brush. If glass is really dirty, wash in lukewarm soap and water, then dry glass thoroughly.

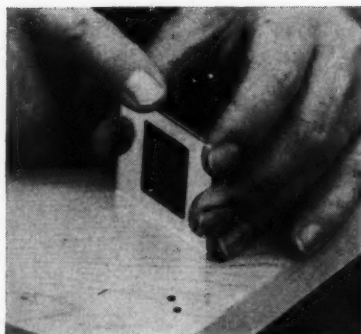


12. Dust transparency again. Place closed mask between two cleaned glass covers. Handle the glass only by the edges or the sides away from the transparency, which can be cleaned later.

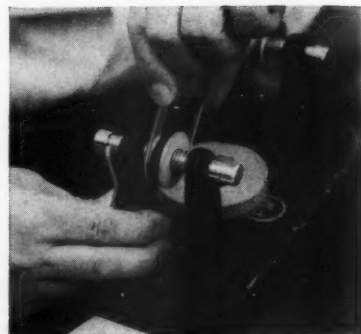
**BINDING THE SLIDE, CONTINUED ►**



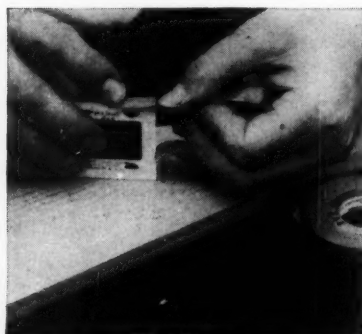
**13.** Hold sandwich of transparency and glass to light. Examine carefully, perhaps under magnifying glass, for any interior dust particles which may remain. If so, open slide and remove.



**14.** When you're positive that interior of both glass and transparency sandwich is spotless, square up glass by evening all edges on your work surface. Make last check for possible dust spots.



**15.** If you're going to use a binding vise, center the sandwich exactly so it will revolve evenly in the vise. Tighten vise carefully but don't let loose of evened glass edges until vise is tight.



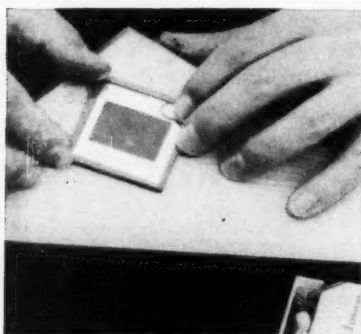
**17.** If you're not using a binding vise, keep edges of glass flat on working surface while applying tape. Hold sandwich together with your fingers while guiding the binding tape onto glass edges.



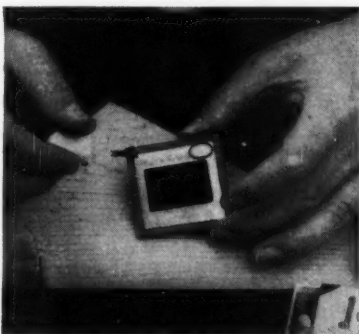
**18.** When slide has been rotated completely and taping reaches the point of beginning, snip tape allowing slight overlap. Make eight snips in corners as illustrated, four on each side of slide.



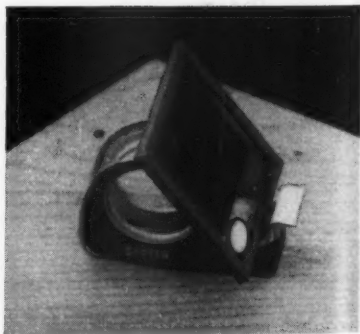
**19.** Working from center of each slide edge, secure edges of tape to sides of glass with thumb and index finger. Check tape to make sure it's even all around. Corners should be smooth, flat.



**21.** A small white sticker should now be secured to the lower left corner on the metallic colored side of your slide. This will indicate the proper positioning of the slides when you project them.



**22.** As an added precaution in sealing your transparency against dust or moisture, with a brush apply a small dab of colorless nail polish to each cut corner of your slide. That's eight separate dabs.



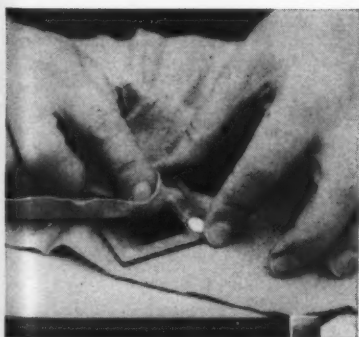
**23.** An empty cellophane tape dispenser makes an excellent drying rack for your transparency while you wait for the polish to dry. You can keep slide here while you begin mounting next.



16. Start taping some distance from edge of slide. Glass should divide tape width evenly. Press tape in contact with sandwich gently so tape will adhere to the glass. Light pressure will do nicely.



20. If your slide is in a binding vise, remove it. Square up slide edges on your working surface. Then lay slide flat. Apply pressure with your fingers to the tape to secure it firmly to glass.



24. When slide is completely dry, remove fingermarks with chamois, place in slide file with metallic side facing you and sticker in upper right corner. Slides are ready for projection (see page 116).

## IF YOUR SLIDE NEEDS CROPPING, THESE ODD SHAPED MASKS MAY FILL YOUR NEEDS

*Editor's Note:* The overall size of the average 35mm transparency is 24 x 36mm (15/16 x 1 13/32 in.). The average standard mask, however, shows an image of 23 x 33.4mm (29/32 x 1 5/16 in.). In Bantam size the transparency size is 28 x 40mm (1 3/32 x 1 9/16 in.) while the slide mask is 26.2 x 38.1mm (1 1/32 x 1 1/2 in.). Thus, even regular masks do not show the entire transparency. The masks below limit the format of the transparency even further. Although many photographers make their own masks when odd sizes are required, the odd sized ready-made masks will generally produce a better looking slide with clean corners and accurate horizontal and vertical sides. Many can be bound the same way as standard masks. Others will require some ingenuity in adaptation. The prices and sizes listed below are approximate. Any can be ordered through your local photo store.

**Busch Stereo Masks.** Mfr. Busch Precision Camera Corp., 411 S. Sangamon St., Chicago 7, Ill. 7/8 x 1 1/2 in. (23 x 28 mm). Each mask has 2 openings. 50 for \$1.50.

**Compco Slide Masks.** Mfr. Compco Corp., 251 W. St. Paul Ave., Chicago 47, Ill. No. 361 double frame, 15/16 x 1 5/16 in. (23 x 33 mm) 100 for .85. No. 369 single frame, 5/8 x 15/16 in. (17 x 23 mm) 100 for .85. No. 370 Bantam, 1 1/16 x 1 1/2 in. (26 x 38 mm). 100 for .85. No. 380 Stereo, 7/8 x 15/16 in. (23 x 24 mm). 50 for .60.

**David White Stereo Slide Masks.** Mfr. David White Sales Co., 315 W. Court St., Milwaukee 12, Wisc. Regular, 7/8 x 15/16 in. (23 x 24 mm). Each mask has 2 openings. 50 for .75. Closeup, 13/16 x 15/16 in. (21 x 24 mm). Each mask has 2 openings. 50 for .75.

**Gemmounts.** Mfr. Gemmounts, 5817 Sheridan Ave., Detroit 13, Mich. R1 circle, 7/8 in. (22 mm). R2 Oval, 13/16 x 1 1/4 in. (20 x 32 mm). R3 7/8 x 1 5/16 in. (23 x 33 mm). R4 circle, 11/16 in. (17 mm). R5 triangle, 1 in. (25 mm) sides. R6 square, 13/16 x 13/16 in. (21 x 21 mm). R7 oval, 7/8 x 1 1/16 in. (22 x 27 mm). R8 heart shape for double frame 35mm. R9 diamond shape, 11/16 in. (22 mm) sides. R10 diamond shape, 3/4 in. (19 mm) sides. R11 11/16 x 7/8 in. (17 x 23 mm). R12 spade shape for 35mm double frame. R13 five pointed star shape for double frame 35mm or Robot. R14 keyhole shape for double frame 35mm. R15 oval, 15/16 x 1 5/16 in. (23 x 32 mm). R16 for

single frame 16mm, 5/16 x 3/8 in. (7 x 10 mm). R17 7/8 x 1 1/2 in. (23 x 28 mm). R18 single frame (Mercury) 35mm, 11/16 x 3/4 in. (17 x 20 mm). R19 Viewmaster size, 3/8 x 3/8 in. (10 x 10 mm). Bantam 20, 1 1/16 x 1 9/16 in. (27 x 40 mm). Bantam 21 square, 1 1/16 x 1 1/16 in. (27 x 27 mm). Bantam 22 circle, 1 in. (25mm). R23 stereo, 3/4 x 11/16 in. (19 x 22 mm). R6-A 7/8 x 7/8 in. (23 x 23 mm). Prices of all masks 32 for .60, 54 for \$1, available as black paper or gummed silver paper. Special size masks made to order. Prices on request.

**GoldE Filmasks.** Mfr. Golde Mfg. Co., 1214-22 W. Madison St., Chicago 7, Ill. Single frame for use with GoldE Snap-It and other binders. 11/16 x 15/16 in. (17 x 24 mm). 50 for .75. Robot for Robot and Tenax for use with GoldE Snap-It and other binders. 15/16 x 15/16 in. (24 x 24 mm). 50 for .75. Double frame, 15/16 x 1 5/16 in. (23 x 33 mm). 50 for .75.

**Kodak Slide Masks.** Mfr. Eastman Kodak Co., 343 State St., Rochester 4, N. Y. 35mm Slide Masks, 15/16 x 1 5/16 in. (23 x 33 mm). 50 for .85. Bantam Slide Masks, 1 1/16 x 1 1/2 in. (26 x 38 mm). 50 for .85.

**Leitz Slide Masks.** Mfr. E. Leitz Inc., 468 Fourth Ave., New York 16, N. Y. Double frame 35mm, 15/16 x 1 1/2 in. (23 x 35 mm). 100 for .85.

**S.V.E. Single Frame Adapters.** Mfr. Society for Visual Education Inc., 1345 W. Diversey Parkway, Chicago 14, Ill. For use with S.V.E. and other binders. Prices on request.

BY SAUL LEITER

# CREATIVE CROPPING

*(Editor's note: Saul Leiter is a creative young photographer who has received considerable critical acclaim over the past few years. His methods of approaching photography are far from orthodox and his results, exciting and emotion provoking. As you look through a stack of his pictures, you will find several versions of the same negative—with very different final images obtained from unusual printing and/or cropping techniques. In the text which follows, Leiter explains his approach to cropping, which he regards as a creative tool. The captions accompanying the pictures discuss what he was after in particular instances.—J. J.)*

THE PHOTOGRAPHER'S first vision usually involves his sense of composition. Later on, out of a desire to change the composition, to eliminate details, to stress a particular point, he will crop. There are many photographers who feel guilty about cropping. They reserve their highest admiration for the man who insists on his first complete seeing and seem to feel that this is the "honest" way to work.

I believe this is a strange definition of the word honesty. In all the other arts there is an awareness of the benefit resulting from revision and editing. Few poets accept as complete their first draft, few painters their first sketch. Working and reworking is a common practice in most arts. It seems to be some kind of peculiar egoism in a photographer which insists that his first seeing is the *only* method of producing creative work. Some photographers see more creatively, compose more vitally than others, but I know of none whose work cannot benefit at some point by cropping.

I began to crop because I had to. The enlarger I used would *(Continued on page 114)*

Saul Leiter doesn't believe that the shape of the final print should be dictated by the shape of the printing paper. Here are three slim variations on the same photograph. Each emphasizes something different in the picture. The elimination of details gives almost a shock effect in the last two photographs. The influence of movies on Leiter is demonstrated in this long-shot to closeup trio.







Full negative, *below*, uses black space to emphasize mood of pensive loneliness. Cropped photograph, *left*, changes emphasis from a mood picture to a study of face and hands, calls attention to triangular design. Leiter often crops to intensify a detail of a compositional element which would be lost if full negative were used as final print.





Three photographs from one: full negative, *left*, shows elderly woman walking down street, gives documentary meaning to street scene. Cropping, *below left*, cuts out other women, concentrates on lonely figure; buildings still indicate environmental background. Final cropping, *below*, based on double triangle, with emphasis on face and scarf. Leiter believes that such exercises in cropping help to intensify a photographer's way of seeing details which he might otherwise pass by.







There are many possible motivations for cropping. Here are three. Photograph of little boy, *far left*, is based on strong vertical line of pole which he peers around. Portrait of girl, *left*, was done to emphasize light pattern. Silhouette of three men, *below*, was double-barrelled attack on picture which was printed contrasty to intensify shapes, then cropped to show dramatic play of strong black forms of the heads against each other.



# how to buy an Electronic Flash Unit

ELECTRONIC FLASH FROM A TO Z, PART II . . . BY CHARLES HELLMAN

PERHAPS the only thing more confusing than a glance at the electronic flash department of a major camera store is a careful study of the literature advertising the wide variety of speed lights displayed on the shelves. The claims are frequently conflicting, as well as confusing, and some of them are so wide of the fact that they would be funny—except that some photographers are likely to be taken in by them.

In Part I of this series (MODERN, Feb. 1954) the workings of electronic flash were explained. We assume that you have read Part I, and with that under your belt are in a good position to look at the advantages and drawbacks of different types. This article gives you that information, about portable and semiportable outfits.

**What energy rating do you need?** Speed lights may have their outputs rated in three ways, which are closely inter-related: watt-seconds, lumen-seconds, guide numbers. The basic rating of a flash unit is in *watt-seconds*, which is calculated according to the amount of electrical energy stored in the capacitor. The more energy it can store, the higher the watt-seconds rating.

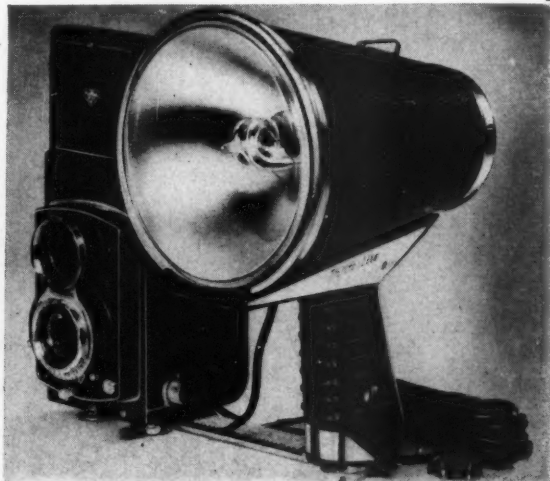
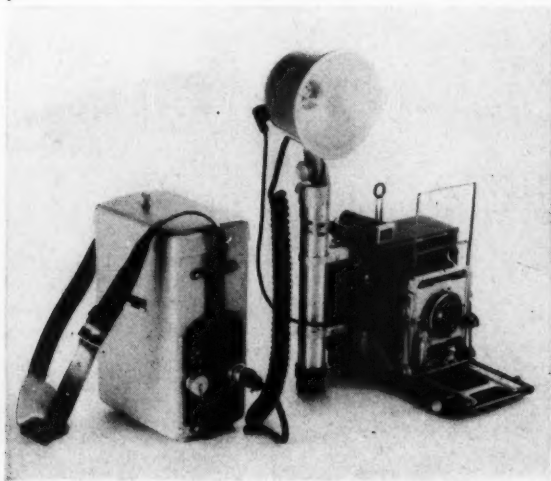
The light output of the flashtube is measured in *lumen-seconds*. Although it is true that the efficiency of the circuits and the tube may increase or decrease the light output slightly, no amount of fussing with other components

can make up for lack of *watt-seconds* (the basic ability to store energy). In general, a unit with a rating of less than 50 watt-seconds will prove unsatisfactory except for specialized close-up work; 50 watt-seconds is an absolute minimum starting point for general use.

The 100 watt-second units are capable of very satisfactory results, even with color film, and these are among the most popular and useful portable outfits. Properly designed 200 watt-second outfits are in the luxury class and will prove adequate for the most exacting demands of the portable worker. However, speed lights of this power are heavy and expensive; comparatively few photographers need equipment in this power and price range.

**What about guide numbers?** Watt-second and lumen-second ratings are important, but in the final analysis what we most want to know is: "What exposure can I use?" This is expressed in guide numbers (divide the guide number by the lamp-to-subject distance in feet and that's the lens opening to use). *The most useful rating of a speed light is the guide number for a factory processed reversal color film, such as Kodachrome, and 30 is a minimum guide number for home use.* Guide numbers for black-and-white films are bad comparisons; wide variations are possible depending upon the degree of overdevelopment and acceptable negative density.

Portable speed lights come in all shapes, sizes, and price ranges. The storage battery powered Ascor Midget 200-2 (left) packs a mighty punch (200 watt-seconds), is heavy, sells for \$245. In contrast, the little Thrift-Lite 2X is small, light, self-contained 110 volt A.C. unit, 60 watt-seconds, \$59.50. Battery pack, other items, can be added.





### HIGH VOLTAGE BATTERIES

◁ Heiland Strobonar V is example of modern high voltage battery type (see page 74). Notice that the light head is designed to fit onto standard flashgun battery case. While this might seem to be a bulky, heavy arrangement, modern flashgun cases are of light alloys, provide a good carrying handle. Batteries must ▷ be changed occasionally. This should be simple, safe operation (such batteries carry high voltages, are nothing to fool with). Insist that the dealer demonstrate changing. This unit has no wires to connect; contact points are inside at bottom of case, can't be touched accidentally. Avoid open connections, dangling wires, flimsy battery cases, look for safety.



### VOLTAGE DOUBLER PACK

◁ This type takes a 225 volt dry battery. Vibrator powered by  $4\frac{1}{2}$  volt battery doubles voltage from main supply. This does not increase battery energy, despite the name. About 1,000 flashes per main battery can be had, making it economical for occasional user, not so good for hard shooting pro. Such systems have most advantages of 510 volt battery pack, are slightly more complex but efficient.

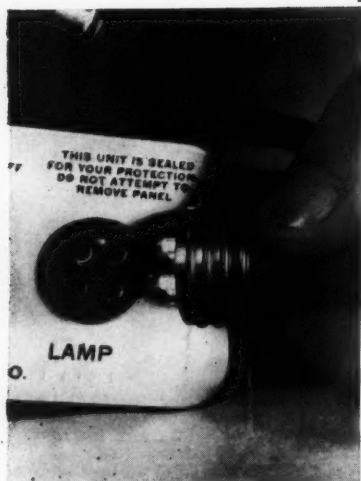
### LOW VOLTAGE POWER PACKS

These have 4 or 6 volt power supply, usually a rechargeable wet battery (see text, page 75 for full details). Some new, tiny units take power from 3 or 4 photoflash "D" cells (photo 7), are said to give 100 flashes at 60 cent battery cost. Such units have limited ability, as it takes 10-20 seconds to charge capacitors, standby current (switch on, waiting to flash) is heavy drain on "D" cells, unit should be switched off between widely separated flashes. Ordinary flashlight cells are no good ▷ here; use photoflash type.

### INTERCHANGEABLE POWER

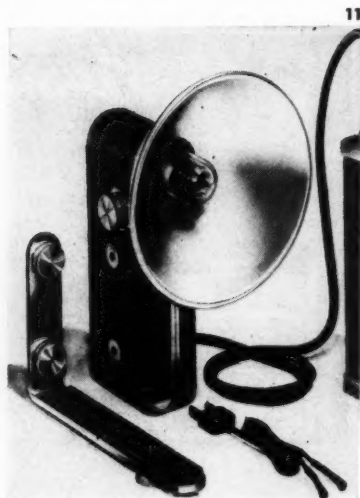
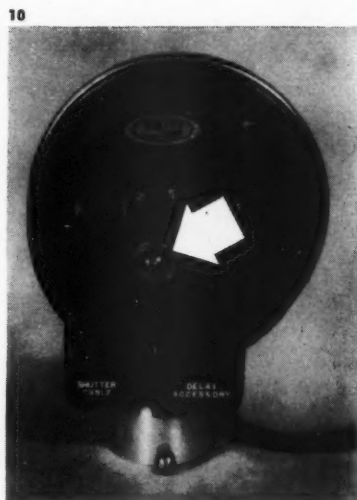
Sunlite II and some others draw ▷ power either from dry battery pack (connected) or 110 volt A. C. through transformer (far right). This combines portability, economy; saves battery when doing much home portraiture, many close-ups, reforming condensers (see page 74). A. C. power consumption is negligible.





## CONNECTORS; READY LIGHT

◁ Connectors should be keyed; so made that it is impossible to plug onto the wrong outlet or in the wrong position. Here, a triangular notch guides insertion of a power plug. Power cables should be more flexible and durable, more heavily insulated than household lamp wire (found on some cheap units). Make sure cables are long enough for your needs. All speed lights should carry (most do) a tiny but vital lamp (usually neon) on the power pack or light head (arrow). This ▷ glows when the capacitor charge reaches some set value, supposedly at or near full charge. However, on some units the ready light glows deceptively at half charge; pictures taken then are underexposed. For safety, wait a few seconds after light glows before flashing.



## HOW'S THE BRACKET?

◁ The attaching bracket must be strong, must hold the camera and light head rigidly so that both aim the same way without shifting about. If you intend to use "bounce light" the lamp must be tiltable towards the ceiling. Does the bracket clear the film transport mechanism, interfere with range- or viewfinders, hinder any camera operation? Light head of tiny Ultrablitz Amateur (see also photo 7) fits ▷ neatly in accessory clip of 35mm cameras, but might fit awkwardly elsewhere. Always study the bracket carefully; does it fit your needs?



## WHICH KIND OF POWER PACK IS BEST FOR YOUR NEEDS?

In general, there are three main types of power packs; each has its own peculiar advantages and drawbacks.

**High voltage battery pack:** The development of the light, compact, high voltage battery has made possible construction of a speed light type so satisfactory that it is fast displacing all other portable types. The battery charges up the capacitor through a resistor—and that is the entire power circuit. Such simplicity means dependability. Sudden power failures are unlikely; in general the battery shows use by an increase in the time required for the ready light to glow, giving ample warning of the need to replace the battery. Within their "shelf life" of

about a year (they go weak after that even without use) dry batteries usually provide carefree service; there is no charging, no water to be added, no corrosion.

The interval between flashes is as little as two to five seconds. The new low-leakage capacitors used in most modern units take very little current during standby periods (switch on, waiting to flash). Cost of dry battery energy is one to two cents per flash, depending on the size of the battery and the number of flashes made during the shelf life. If you shoot less than 1,000 flashes per year, this will be a relatively expensive unit to operate; a more economical variation is the **voltage doubler power pack** (see page 73). Spare batteries for both types are portable enough to carry on long trips. A recent development is a technique for recharging, to a degree, the high voltage batteries. Sponsors claim that if used diligently, it is capable of more than doubling battery life.



## WANT A SECOND LIGHT?

◁ Ability to add a second lamp to your speed light will more than double the picture quality. BUT, it will not, ordinarily, double light output. The capacitor charge is split two ways; guide number for *each* lamp is about 0.7 of original guide number for one lamp. Some units (Ascor Midget 100-2, for example) have built-in extension outlet. If your unit does not, try a ▷ "slave" extension. This is complete, separate flash actuated by a photo-cell which receives the flash from the first speed light, sets the slave off simultaneously. Slaves operate at considerable distances without connecting cords, give increased guide numbers, but cost more than a simple added extension.

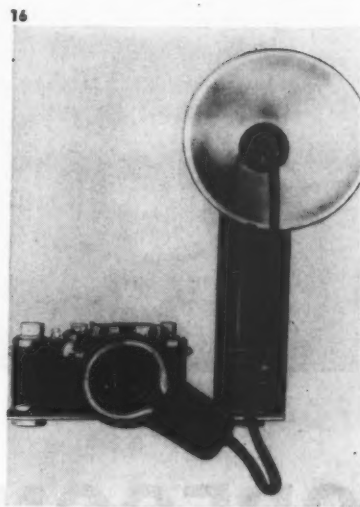


## ARE THE CONTROLS HANDY?

◁ The control panel on an electronic flash should be as simple as is consistent with good operation. In a modest unit, an ON-OFF switch may be all you'll find. Whether simple or expensive, each outlet and switch on it should be clearly identified, easy to handle.

## SPECIAL TYPES OF LIGHTS

Electronic flash is ideal for medical and dental work. Circular flash-tubes for the Mighty Midget ▷ (and some other makes) give a low powered but shadowless flash for extreme closeups. Special applications of speed lights are being developed constantly.



**110 volt A.C. power pack:** Some speed lights operate only on alternating house current. They are generally lighter, smaller, less expensive than portable units. In place of the high voltage battery supply, a small voltage step-up component is used. Many A.C. units are as compact as a standard flashgun (*photo 2*). These are fine, and economical, for unlimited shooting indoors with power available and not too much movement required. However, dangling power lines can be a crippling nuisance. The most practical A.C. unit is one designed so that the complete power pack can be interchanged with a battery pack (*see photo 8, page 73*). A.C. is particularly useful for reforming the capacitors after a long period of non-use. This requires much current, will drain batteries.

**Storage battery power pack:** Until they were largely displaced by high voltage dry batteries, storage batteries

powered most portable sets. They are still being used, and are a reasonable choice if you need one or both of these unique characteristics: It is the only battery supply that is economical for portable units with an energy rating of much more than 100 watt-seconds (this may not be the case in the future). It costs only a fraction of dry battery operation where the unit is used portably for more than 1,000 flashes per year.

The small lead storage battery is good for one to two years, depending upon care, use, luck. Economy is its long suit. Balanced against this are a number of formidable drawbacks.

**Complexity:** A vibrator-transformer-rectifier system is needed to raise the 4 or 6 volts from the storage battery to the high voltage stored in the capacitors. This increases the possibility of breakdowns. **High standby current:** There are numerous (*Continued on page 125*)



From a series *By the Water's Edge*—William Grand

## OREGON PHOTOGRAPHY

**OREGON PHOTOGRAPHY—1954** was the title given to a selective photographic show presented at the Portland (Oregon, of course) Art Museum in January of this year. Following a growing trend of juried (as opposed to salon) exhibitions, the show was picked to demonstrate "fine photographs that will interest the public and dignify the photographers of the area."

Although there was a restriction to the show—the photographer had to be a resident of Oregon or of communities adjacent to Portland—there was no rule about the kind of photography to be shown. As the prospectus stated: "Any type of photograph in any photographic field. This includes: press photographs, advertising photographs, illustrative photographs, candid or snapshot photographs, pictorial photography, portraits, abstract photography, etc., etc., black and white, toned

prints, and color, including prints and transparencies."

The jury consisted of three well-qualified photographic critics: Beaumont Newhall, Curator of George Eastman House; John Gutmann, Director of Photography at San Francisco State College; Roger Dudley, professional portrait photographer in Seattle, Wash.

Although no prizes were given, William Grand (two pictures of his appear on these pages) was given first mention for a series (photographic essays as well as single prints were submitted) of 22 prints, *By the Water's Edge*. Other mentions for individual prints went to: Ben J. Allen (see picture, *opposite*), Kirk Braun, Don Condit, Alvin W. Davis (see picture *opposite*), Henry Sheldon, Larry W. Smith.

The three judges all had comments to make on the show. Mr. Gutmann in (*Continued on page 127*)

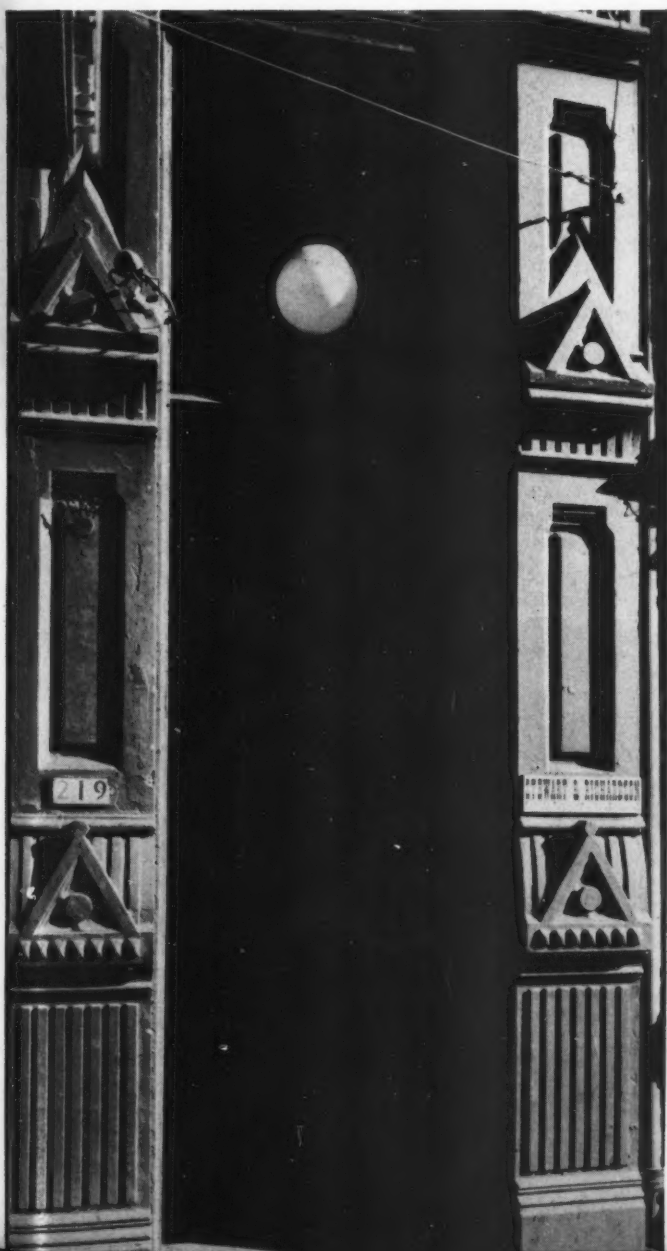
*Statistics on the Portland Art Museum show Oregon Photography—1954: 243 works by 47 photographers submitted. 101 works by 29 photographers accepted. First mention: William Grand for his series (22 prints) By the Water's Edge. Mentions for individual prints: Ben J. Allen, Kirk Braun, Don Condit, Alvin W. Davis, Henry Sheldon, Larry W. Smith. Jury: Beaumont Newhall, Curator of George Eastman House; John Gutmann, Director of Photography at San Francisco State College; Roger Dudley, professional portrait photographer in Seattle, Wash.*



Bill Pickens—Alvin W. Davis



Oregon landscape—William Grand



Doorway—Ben J. Allen



# DANIEL MASCLET: "TO SPECIALIZE IS TO BECOME BORED"

PHOTO BY CHRISTIAN STAUB



BY CORA ALSBERG

**T**HE NAME of Daniel Masclet is an important one in French photography. People who know pictures are either for him or against him—hail him as one of France's most versatile picture makers, or pass him off as only a superb photographic technician.

Actually he is both. Whether he presses the shutter release of his camera on a Paris street scene, or makes a portrait in his studio overlooking the Seine, his pictures bear the mark of a man who sees things in a number of different and penetrating ways—an individualist who has definite ideas about what he wants to say, and how it should be done in each case.

Sometimes he uses straight photography of the classical tradition (*left, page 80, and bottom left, page 81*). When the subject is suitable he may switch to solarization (*top right, page 81*), or multiple exposure (*bottom right, page 81*). And an important part of his seeing with the camera is reporting which does more than skim the visual surface (*pages 82 and 83*). In all of Masclet's work "technique is a slave which must always obey." An outstanding craftsman himself, he warns others, "Do not be one of those technicians who know everything but ignore the rest."

The 61-year-old Frenchman is an individualist with a Gallic cast of mind, for whom books, music, painting and every current of modern life influence the final photographic expression. In his work he combines the enthusiasm and strong statement of a young man with the experience of years.

But Masclet is more than all that. He is a rebel, a

thorn in the side of conservative French photographers, an outspoken man—in short a respected critic as well as outstanding picture maker. Not only do his pictures appear in leading French magazines, but also his pointed comments on the work of others.

Listen to some of his remarks and you will get an idea of the man who has sometimes been called "that crazy revolutionary." Writing to us on rules, he says, "They are made by critics, experts, and professors—and bad artists make respectful use of them." On pictures in general: "There are only three kinds of photography: the bad, the good, and artistic photography—the last is the worst of all." On lighting: "Light for light's sake is bad light."

Ideas like these plus the versatility of his work have kept Masclet in the forefront of the French progressive photographic movement—have made him impatient of groups that are not "advanced enough."

"To specialize is to become bored," he claims. This, too, is a basic part of his approach—a combination of attitudes which cannot conveniently be pigeon-holed or labeled. His work is as many-sided as the man behind the camera. Perception enabled him to make a revealing portrait of Léon-Paul Fargue (*page 83*) a few weeks before the French writer's death. On another level he found beauty of form and line, of black and white in the picture of the white-washed house (*at left*). Again it was his way of seeing which permitted him to make a telling comment on postwar Parisian life in *The Man Who Waits* (*page 82*). At the time of shooting, Masclet saw the relationship between the figure and a phrase from a famous French writer who said, "They expect nothing more from life, but they still wait for [expect] the bus." You might call this sort of approach a merger of Gallic intellect and emotion. You might call it pure Masclet. Or you might say: Here is a man whose awareness is so broad that he can isolate one segment of life

Versatile Masclet is concerned with form and line as well as people. Here he recorded the back of a newly white-washed Paris house. 13 x 18 cm Linhof Technika (about 5 x 7 in.), f/22 and 1/25 sec. Tripod. Yellow filter.

Even a lighting demonstration doesn't lessen Masclet's perception. *Young Girl* was made while showing 50 pupils how to use 2 floods and 1 spot. Linhof Technika camera on tripod, f/16, 1/10.



in a picture and make you feel that it is the symbol of a larger reality.

Nowhere is Masclet's versatility more striking than within the limitations of portraiture. The four pictures shown on these two pages are not different from each other merely because Masclet varied his subjects, changed lighting, or used distinctive photographic techniques. His versatility begins with seeing—is implemented only by technique. Unlike many photographers, he never settles for a flummery of striking effect which might pass for visual originality.

It took more than a fine technician to bring forth and record the fresh sensitivity of the young girl's face (*above*), while demonstrating portrait lighting to a class of 50 pupils. The picture of the nun, *right*, was made under quite adverse conditions. In 1940 thousands of French people fled south as the Germans advanced towards Paris. In the small town of Vernou near Tours, the Mayor ordered everyone to have his picture taken for identification purposes. Masclet, who followed the general exodus south, taking only his cameras and his money,

was in the village at that time. He made many of these photographs. Working simply and swiftly, he placed the nun before a window, portrayed her strength and serenity in contrast to the surrounding turmoil.

Good portraiture, according to Masclet, depends on two things: expression, and rendition of skin tone. This is a difficult challenge to meet when photographing women, since Masclet never retouches. He will, however, use solarization to achieve a decorative effect as in the advertising shot for his wife's beauty salon (*top of opp. page*). In the pattern portrait of his wife (*bottom right, opp. page*), he emphasized a sensitive mood with edge lighting, and repetition of form through multiple exposure. Two shots of his wife's profile were combined on one negative with two shots of her marble head. Position on the negative was carefully marked on the ground glass of the Huillard view camera with a grease pencil.

"The best lighting," says Masclet, "is sunlight. But in Paris, unfortunately, it rains much too often, and I have resigned myself to using my three floods." With them he likes to make his portraits look as if they were

Three women and three approaches. *Top right* Masclet solarized slightly to emphasize head and hands for an advertising shot. (Huillard view camera, f/22, 1/10, daylight and artificial light.) *Below left*, he used his favorite full face lighting to make *A La Holbein* by window light (Linhof, f/32, 1 sec.). In the pattern portrait of his wife, *below right*, Masclet shows a sensitive mood by means of edge light and repetition of form. (13 x 18 cm Huillard view camera at f/16 and 1/10 sec.)





△ *The Man Who Waits* is more than an isolated picture. It is also a telling comment on postwar Parisian life. Graflex, f/8, 1/100.

With keen insight, Masclet photographed Léon-Paul Fargue shortly before the French writer's death. Linhof, f/32, open flash. ▷

"lighted from the interior." "I consider lighting," he says, "more as something which permits registering the image, than as an ingredient for embellishing the picture. Therefore the majority of my portraits are lighted very simply by means of three 1,000-candle floods" (each about two-thirds as strong as No. 2 floods sold here). He almost never uses back lighting, preferring full face illumination (à la Holbein), as in the natural light shot of the nun. Other lighting angles depend on the subject before his camera.

All this technique and perceptive thinking didn't come overnight. It began 30 years ago when Masclet made a quiet entrance into the world of photography after serving as a soldier in World War I. He had been a cellist, but felt that his hands had lost too much of their skill during the war years. As an alternative he turned to pictures and set about learning what he calls "the four abilities necessary for photography: the ability to analyze, to record, to communicate, and to accentuate."

First he won a gold medal for a picture made with a 40-pound camera. This camera not only made works of art but took the place of a private gymnasium with weights and dumbbells. By 1926 Masclet was assistant to the famous fashion photographer Baron de Meyer in Paris. Later he did work for *Vogue* magazine as an

assistant under Man Ray, Steichen, and de Meyer. As time went on he learned that selectivity and still more selectivity is essential in making pictures. Just as some books are too long, so some pictures he says "are too big," and by that he means they include too much in one frame.

There's no doubt that Masclet was influenced by Edward Weston's way of shooting. "I do not know," said Masclet recently, "of more beautiful portraits or better lighted ones than those made by Weston by daylight." Often called the "Weston of France," Masclet also belongs to the straight school of photography. Most of his pictures are sharp from foreground to background, unretouched, and made at small apertures.

But where Weston was more preoccupied with form, Masclet's emphasis is on the human being. Where countless Weston imitators of the 1920's and '30's accepted Weston's techniques lock, stock, and barrel, Masclet borrowed what he wanted, altered and came up with pictures which mark him as a man with many photographic voices—all distinctly his own.

Just what did Masclet change? What part of his technique is his, and what part is Weston's? Added mobility is perhaps the greatest alteration. By shooting hand-held whenever necessary, and (Continued on page 102)



# get that flash off your camera!

FOUR WAYS TO IMPROVE YOUR PICTURES, THREE WAYS  
TO MAKE YOUR FLASHGUN MORE FLEXIBLE . . . BY W. C. BALL

IT ALL BEGAN when I advised a friend to move the flashgun off his camera for picture taking—raise it high, hold it to one side, or bounce the light off ceiling or wall. This, I informed him loftily, would improve his flash pictures no end, cure the flat sameness which labels most direct flash photography.

He looked at me as if I were daft. "O.K.—show me how, and I will, but if I take the gun off *this* camera it won't flash." He was right. The pins supporting the gun on the camera also completed the electrical circuit to the shutter contacts. There was no outlet in the gun to permit use of an extension cord and flash, either.

If you have this problem (and most flash cameras do) here's a simple means to get the flash off *your* camera and make better pictures. It will work with any flashgun.

The main item is a 6- or 8-foot extension cord and socket set, with a spring wire clamp to fasten it to the back of a chair or the top of a door. It's available in electrical supply or camera stores for about \$1.50. On the socket fit an aluminum bowl reflector (9-in. diameter or smaller will do; about 75 cents). The idea is to plug the extension cord into the flashgun and fire the bulb on the end of the extension. Since we're assuming that your gun has no extension outlet, some adapter must be improvised. On page 87 are shown three simple methods, one of which was used with an Argus 40 to photograph model Jean Altman. Notice on these pages the variety of lighting effects possible with a camera in the moderate price range which ordinarily is limited to flat lighted, flash-on-the-camera results.

**FLAT FLASH:** Here's a better than average sample of accurately exposed flash (f/22, at 1/25 sec., Super-XX film) with the gun on the camera. Incidentally, can you make accurate flash exposures? It's easy. On each flashbulb package is a table of *guide numbers*. Each has been computed for a certain combination of film speed (ASA index), bulb type, and shutter speed. Select the guide number to match your film, bulb, shutter speed setup (220, for example); divide that number by your distance from the subject (10 ft., maybe). The result, 22, is the lens opening to use (f/22).

Unfortunately, no matter how carefully flash exposure is computed, pictures made with gun on camera will have a dreadful sameness in their lighting.

LEW MERRIM

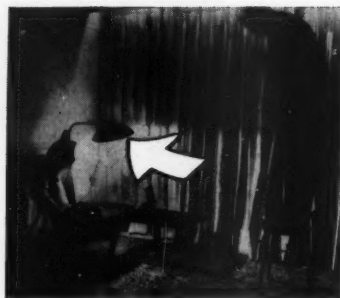




**BOUNCE FLASH:** Of all the ways to shoot flash pictures this gives the most diffused light, the softest shadows, the most delicate modeling. The light can be bounced in various ways. If pointed straight at a ceiling, flat, widespread illumination results. If light hits the ceiling at a  $45^\circ$  angle, it will bounce across a room, a great convenience in snapping large groups of people. Here, the flash was shot into an average light-colored ceiling-wall corner and bounced back down to the floor. It's not hard to compute such an exposure. First, estimate the distance in a straight line from the *flashbulb* to the subject. Using your guide number (*Flat Flash*, page 84) get the recommended lens opening. Then open up the diaphragm two full stops extra, to allow for bouncing the light. Exposure here: f/11 at 1/25th.



**DIRECT FLASH, HIGH:** This is the first step in improving the results shown on *page 84*. The flash has been raised high above, but directly over the camera. Newsmen do this frequently to add a little modeling to the face. Notice the shadow under the nose. If the flash is held too high, this will be obtrusive, may be long enough to interfere with the mouth line, an undesirable effect. This is a good way of getting the head shadow partly out of the picture—it's thrown down behind the shoulder. Exposure is figured by guide number, exactly as if the gun were being used on the camera.



**FLASH IN HOUSEHOLD LAMPS:** An ordinary household lamp can be used as a flash extension, simulating with great success and little effort the available light type of photography. Don't attempt this using the house current to flash the bulbs. The lamp must be plugged into the flash extension adapter (*page 87*) and the bulb is fired by the batteries in the flashgun. As always, exposure depends on the *bulb-to-subject distance*, not on the location of the camera. Here, the lamp was practically a reflector, gave lots of light. Exposure:  $f/22$  at  $1/25$  sec.



### DIRECT FLASH, HIGH AND TO SIDE:

This is an improvement over the direct flash, high, *opposite*, and is one of the most common lighting positions for one lamp. Although the reflector is clamped to a curtain rod here, many photographers hold it at arm's length to get much the same result. You have to be careful with one bulb used this way—if it's too far to the side (beyond 45° angle) one whole side of the face may be thrown into deep shadow. This setup is used frequently for dramatic effects. To fill shadows somewhat, allow one half stop more exposure than flat flash at the same distance.



### HERE ARE THREE WAYS TO GET THAT FLASH OFF YOUR CAMERA

For flashguns with medium base sockets (1), insert a household screw base plug (10 cents), connect the extension to it; all's ready. If the gun takes only midget bulbs, buy in an electrical supply store a "bayonet to medium screw base adapter" (about 50 cents). This fits midget sockets, accepts a screw base plug for the extension (2). If you can't buy an adapter, one can be made from the base of an old midget bulb (3). Carefully scrape out glass. Solder one wire lead inside on the side wall; solder the second lead to the round contact point in the bottom of the base (this is a rather ticklish operation). Insulate the wires by filling up the base with hot candle wax or sealing wax. To the other end of the wire connect an outlet into which the extension can be plugged. That's all.

1



2



3



BICK WOLTERS

# the Camera Clubs

by MABEL SCACHERI

***Model nights can be successful at your club if you know some of the "do's" and "don'ts".***

Of all camera club programs, there is not much doubt that the greatest hit with the greatest number is a "Model Night" or "Studio Night" program. It can be one of those affairs to which a member's good-looking cousin has been invited to pose for that circle of cameras on tripods. Or, the model may even be a cute youngster, if a photographer of children is to serve as demonstrator for the evening. But I believe the pretty blonde young lady really leads the field.

## ***What do members want?***

There is certainly no reason why a program chairman should not stage one of these affairs occasionally, provided everyone is very clear on the photographic gains to be expected. Do the members really want to learn something about portrait lighting, or do they merely want to click those shutters and flash those bulbs?

I bring the matter up because I have seen serious pros (who have been invited to these affairs) nearly blow their stacks at the obtuseness of the club members to the lighting points being demonstrated.

Everyone with the slightest savvy about lighting knows that many lighting set-ups are "right" only for certain camera angles. It is plain non-

sense to inveigle some portrait or lighting expert to your club to wise you up on lighting ideas, and then, when he has demonstrated a type of lighting, have the members shoot from any old angle where they can manage to plant their tripods. This procedure naturally makes the pro resolve never again to visit that club.

Now, I know that camera club meetings should be fun as well as instructive. If learning light-placement is not fun, or if the sight of a pretty blonde is known to addle the wits of even the most sedate members, then why not make it a candid-photography event, or a natural-light deal? Bounce some strong light off the ceiling and walls, so it is possible to shoot candid. Then ask the model to move about, within a limited area, and go through some routine which will induce a variety of facial expressions.

## ***Amateur vs. pro***

I am inclined to favor the non-professional model for Model Night programs. The pro is just too good. She makes life too easy for the photographer, because she has a photogenic face and has been trained to take effective poses readily. The amateur is not going to be photographing models; he is going to make pictures of his sisters and his cousins and his aunts. He needs practice in taking attractive photographs of ordinary members of the human race.



It seems to me programs are not sufficiently discussed in advance with the members. How would this work? Before even mentioning Model Night, why not ask for a show of hands on "How many of you are interested in learning portrait lighting?" Quickly list the names of those who thrust up an eager hand. Then tell the club, "Next Tuesday night we are going to have Alfred Glamourguy demonstrate portrait lighting. Since our space is limited, I suggest that only those members who raised their hands bring cameras." And, when the demonstration is given, have these members make the shots—one guy at a time—from the camera angle which the great Al G. had in mind when he arranged the floods and spots.

## ***Pictures and prizes***

There may, of course, be a predominance of haw-haw-haw boys in the club who want to turn these studio night sessions into a riot of mirth. Well, they pay dues; give them a break, too. You might combine two kinds of daffy amusement, thus: Choose two teams to put on charades. While they are acting out their little dramas, let the rest of the members shoot candid, with flash on or off the camera, or any way they like.

I know, some people are not very smart at charades. The program chairman might well cook up a list of "charadable" words in advance, and whisper them into the ear of the charade-team leaders. He might also add to the interest of the evening by offering some gag prizes—one for the most poignant actor of a charade, another for the goofiest picture made during the shooting. How about a slice of ham for the actor, and an inch-thick lens-cap for the photographer, for instance?

## ***Vary your approach***

The whole idea I am trying to express is simply this. You have to provide programs for people of varying interests. The best thing is to please one group first and then another. In this way the chairman doesn't have to be schoolmarmish and call the meeting snappily to order.

If you have some women members in the club, I believe they will be the ones who sit looking sour when a demonstrator of good lighting is put off by some guy shooting flat flash at his well-lighted model. It has been said that women have no sense of humor. Well, I dunno. I think they have a bit more sense of social appropriateness and decorum than many of the gents. They are more likely to be annoyed when the tone of any event goes haywire. If things are going to be serious, let them stay serious. If funny, the women can laugh too, and will probably do better than the men when it comes to charades! Anyway, it pays to keep on the good side of those cookie-baking lady members and listen to what the gals say, once in a while.—THE END



A free course in photographic fundamentals is part of Ridgewood (N.J.) Camera Club's program for its members. Cost to outsiders \$5, applicable to dues if they decide to join the club. Shown, left, is teacher Duncan Butler. Let's see some pictures of your club's activities. We'll pay \$10 for each black-and-white shot we use.

# How to view Color Slides

One of our Brighter Minds, a mechanical genius, has just invented a handy homemade slide viewer (see right). To build one, you'll need one eye (with eyebrow, retractable lid, and automatic iris diaphragm). You'll also need one finger and a thumb, mounted on an arm with flexible elbow. Then, you'll have to have a light source such as a window, a large Wratten filter to balance the blue sky, plenty of string, some pulleys, a weight—and, of course, a Kodachrome transparency.

As indicated in the drawing, raising eyebrow (a) lowers Wratten filter (b) and causes weight (c) to drop on lever (d). This in turn, raises arm (e) which brings slide (f) into correct alignment. Light from source (g) then passes through the filter, through the transparency and into the eye (h) where the image is recorded.

## Stop press!

We're pleased to announce a new Kodak product which eliminates the need of homemade, makeshift viewers. It's the handy, handsome Kodaslide Pocket Viewer. Smaller than a pack of cigarettes. Folds to fit in your



pocket, has a ground and polished optical glass lens, gives 4X magnification. Only \$1.95. Carry it with a pocketful of your favorite Kodachrome slides, ready to flash on an un-

suspecting friend at a moment's notice, anywhere. That's for away-from-home viewing, chiefly. But for showings to guests, and for fullest enjoyment, you'll want your slides projected big and brilliant, where all can view a picture at the same time. That means a Kodaslide Table Viewer or Projector.

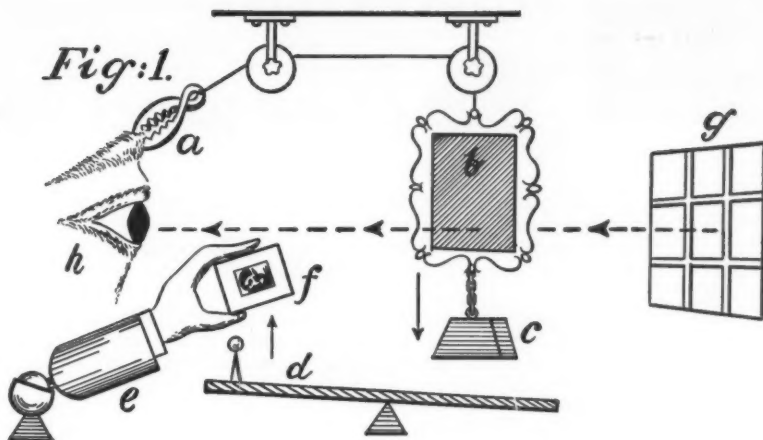
## Projector or viewer?

### Which comes first?

It would be nice if we all could afford both a table viewer and a projector at once, but not all of us can. Which one you should choose first rests largely on the size of the groups your slides will be shown to. If your audience will be small, not more than five or six at the most, then a Kodaslide Table Viewer is first choice. If you'll be showing to larger groups, then you should consider a Kodaslide Projector first, a viewer later.

### Let's talk about table viewers first.

We make two, the Kodaslide Table Viewer, 4X, and the Kodaslide Table Viewer, Model A. Both combine projector and screen in a completely self-contained unit; there's nothing to set up, no rearranging of furniture. And the crisp, brilliant images on the Kodak Day-View Screen make it unnecessary to darken the room.

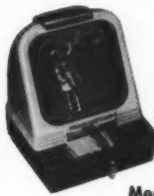


## Now, which—the 4X or the Model A?

If price is a major factor, look at the Kodaslide Table Viewer, 4X. It shows a four-times-enlarged view. Has a Kodak Projec-



4X



Model A

tion Ektanon Lens,  $f/3.5$ , and both projection and condenser lenses are *Lumenized*. Heat-absorbing glass protects your slides. It has a manual side-to-side feed. And, it's housed in attractive mahogany-finish plastic. Price, \$37.50.

If you're looking for slightly bigger pictures, automatic slide changing, really beautiful styling, consider the Kodaslide Table Viewer, Model A. Slides are enlarged nearly five times. The Kodak Projection Ektanon Lens,  $f/3.5$ , is *Lumenized*, as is the double condenser lens. The plunger-type slide changer holds 75 cardboard slides or 30 double-glass slides, or a combination of both. The rugged die-cast aluminum body is finished in a handsome buff and brown. Price, \$97.50.

## Which projector?

Any one of the four Kodaslide projectors is an excellent choice, depending upon your requirements. Basically, the difference between them is in the amount of light they project.



The Kodaslide Highlux III Projector provides enough light for almost any living room or small hall. It has a 5-inch Kodak Projection Ektanon Lens,  $f/3.5$ , *Lumenized*,

two *Lumenized* condenser lenses, and an aluminized glass reflector to provide brilliant screen images from a 300-watt lamp. Efficient blower cooling system cools both sides of the slide and ventilates the lamp-house. Vertical slide feed eliminates side-to-side jarring and unintentional repeats. Price, \$56.50.

Or, consider this: for \$36.50 you can start out with a Kodaslide Highlux II Projector which has the same features as the Highlux III, but with a 200-watt lamp and an efficient



convection cooling system. Later, you can add a Kodaslide Highlux Blower Case for \$19.20 which lets you use a 300-watt lamp.

For real thrif, the Kodaslide Merit Projector has the same basic design as the Highlux II but is not designed for blower cooling. Has a 150-watt lamp in a lamp-house that provides effective convection cooling. Price, only \$24.65.

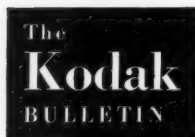
And for top power, for professional or business use, in the largest auditorium, lecture hall, church, or home—pick the 1000-watt, blower-cooled Kodaslide Projector, Master Model. Choice of Kodak Projection Ektar and Ektanon Lenses in two focal lengths. \$169 up, depending on the lens you choose—and worth every cent of it.

We've given you the story. The next move is to visit your Kodak dealer and see what we've been talking about.

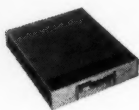
Prices include Federal Tax where applicable and are subject to change without notice.

# Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



## BETTER PHOTOGRAPHY...



# how to get fine prints

Normally, you start off by making straight contact prints, using the whole negative. That's fun for a while.

Then, you discover what can be done by enlarging, cropping, dodging, and print control... and you're started on one of the most exciting adventures photography has to offer.

In the darkroom, you quickly find that your choice of printing paper has a great deal to do with the effect of the finished print. Here is some practical advice on how to choose the photographic papers that best meet your needs.

### Basic papers to start with...

**For contact printing.** It's usually a quick step from contact printing to enlarging. But your contact printer will always be useful for making album prints and file prints. *Kodak Velox Paper* is an excellent contact printing paper to choose. It comes in six different grades, to give you good prints from the widest possible range of negatives. And it has the crisp, blue-black tone most people like.

**For enlarging.** Enlarging is more fun; and enlarging papers come in such a wide variety of paper types and textures, your

plenty of time for dodging and manipulating.

Incidentally, we recently published a folder, "Your Key to Fine Prints," that will



help you make the most of Medalist Paper. It's available without charge from your Kodak dealer.

If you're the impatient type, or if your darkroom time is very limited, *Kodabromide Paper* may suit you even better than Medalist. Kodabromide is an extra high speed paper that lets you turn out more prints in an evening, or make bigger prints with shorter exposures. The blacks are rich, cool, and deep, the highlights clear and bright. Kodabromide has a hardened emulsion, which means it is resistant to scratching and abrasion during development. And it has a wide range of textures, can take care of a variety of subjects.

### Try your wings...

A popular paper surface to start with is Medalist G. It's cream white with a fine-grained luster surface that's slightly pebbled to add richness without loss of definition. Once you have learned to get full value from this one surface, it's easy to branch out into others to match the mood of various subjects. For instance, Medalist J, a sparkling high-luster paper, or Medalist Y, cream white in a glittering silk finish.

We have emphasized Medalist and Kodabromide Papers because they're good papers to start with. But eventually you'll want to explore the possibilities of our many specialized papers. Kodak Opal, for instance, which comes in many unusual surfaces such as suede matte and strong-textured tapestry luster. Perhaps you'll want to make big salon prints, portraits, photomurals for your game room, or translucent prints for rear illumination. Ask your Kodak dealer to show you a Kodak paper sample book. Then make your selection from that. As a guide to what to look for, a few of these papers are listed here.



The heart of a picture is often only a small part of the whole negative. Experimental cropping on a test print helps you choose the area that will give you the best composition. Blow that part up big and you've turned a good negative into a dramatic, exciting enlargement.

You can also improve your prints by judicious dodging to subdue unwanted parts or bring out others. And, of course, you can choose a paper that helps achieve the effect you want.

### Contact papers

**Kodak Ad-Type Paper** can be folded without cracking. It is the favorite for French-fold greeting cards.

**Aristo** and **Athena** are warm-tone double-weight contact papers, primarily for professional use.

**Azo** is available in single weight and double weight, glossy as well as fine-grained luster surface, and printing grades to fit all types of negatives.

### Enlarging papers

**Opal** is a professional-type paper, widely used for salon prints where great warmth of tone and a long scale of values are desired. It offers more tint and texture combinations than any other paper we make. One grade only, for "normal-contrast" negatives.

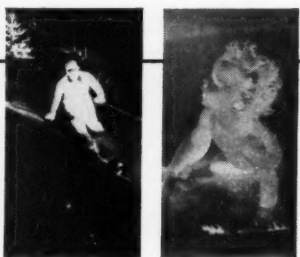
**Platino** is faster than Opal, slightly less warm in tone, comes in three printing grades.

**Resisto Rapid** is a projection paper similar to Kodabromide, but on a water-resistant stock so that it dries almost immediately.

**Ektalure** is a paper of great warmth, faster than Opal. Ektalure G is especially suitable for making enlargements to be hand colored.

**Illustrators' Special**, widely used for making prints for reproduction, is similar to Kodak Ektalure in speed, but is on pure white stock.

**Translite Enlarging** is widely used for prints and displays to be illuminated from the rear. It has a special translucent base.



To match your negatives, Medalist comes in four grades, Kodabromide in five. No. 1 is right for negatives with very thin clear areas and dense black shadows, the "soot and whitewash" ones. No. 2 is best for good "average-contrast" negatives; try it first. Nos. 3, 4, and 5 are for negatives that are "flat," without sharp contrasts between blacks and whites. It's a good idea to experiment with all the grades of one paper first, using a variety of negatives. That way you'll learn how each grade performs. And you'll know which grade to choose when you use other papers.

opportunities for self-expression are almost unlimited. But it's wise to start with one basic paper you can rely on for consistently good results. We suggest *Kodak Medalist Paper*.

You'll find Medalist is an easy paper to use because it offers such wide latitude in printing and developing time. It gives you the quality you want; rich warm blacks, clear sparkling whites, a full range of crisp middle tones. Medalist is easy to handle, a rugged paper that's uniform in response from sheet to sheet. It's fast enough to get out a lot of prints in an evening, yet allows

## BETTER PHOTOGRAPHY...



# making them even better

You switch on your enlarger light and make your exposure. You're on the way to a superb print. But there are things you can do to make it even *better*.

Your choice of paper and developer helps start your print toward the mood you wish. After the print is washed you can use a toner to obtain a special tint. After drying, final "spotting" removes any small blemishes, and proper mounting brings out the full effect of the print.

To help you choose the materials you need, we've listed the basic ones on this page. Look them over. Then see your Kodak dealer.

### Developing your prints...

The right solutions for developing your prints are as important as the paper you choose. They should be uniform in action from lot to lot, easy to use, fast to prepare.

Kodak chemical preparations are your best choice. They're ready mixed; in most cases you merely add a measured quantity of water and they're ready for use. They're precision blended to make sure you get the same results every time. Complete instructions for use are printed on every package. And, as you'll see, they're thrifty.

**For contact printing**, the handiest buy is the Kodak Tri-Chem Pack. Each package contains developer, stop bath, and fixer,



each sufficient to make 8 ounces of solution... enough for 50 prints  $2\frac{1}{2} \times 3\frac{1}{2}$  inches. Price, 20¢.

**Fast action**, uniform results, and good keeping quality are three reasons why you'll want to use Kodak Dektol Developer for enlargements. Basic for Medalist and Kodabromide Paper, it works well with all Kodak papers. Gives you rich blacks and clean whites. Comes in powder form to make 16 ounces for 35¢; to make 1 quart, 42¢; to make 1 gallon, 78¢.

**Save money** on your fixing solutions by using Kodak Universal Stop Bath (with indicator). It stops development instantly and prevents developer solution from being carried over into the fixing bath. Makes the fixing solutions last longer, and helps prevent overworking of the fixing bath. The stop bath turns purple when exhausted, giving you a safety signal. Six packets, each sufficient to prepare 8 ounces of solution, cost 30¢.

**Reliable fixing** is essential to the permanence of your prints: Recommended for use with all Kodak papers is the Kodak Acid Fixer. This is a convenient single-powder preparation which goes into solution easily and promptly. It can also be used with films and plates. A package sufficient to make 1 quart of solution, 20¢;  $\frac{1}{2}$  gallon, 31¢; 1 gallon, 51¢.

**Kodafix Solution** is even more convenient. Just dilute with water. Gives long life, high capacity, and fast fixation. Quart bottle yields 1 gallon of fixer for films, 2 gallons for print fixing. \$1.

### Adding the finishing touches...

You can, and you probably will, start out by mounting your prints in an album. That is an excellent way to keep them handy for quick reference and to show your friends. However, you will gradually accumulate pictures that you feel are worth more handsome treatment. You can do a lot, particularly with enlargements, in toning, mounting, and special finishing.

**Mood** and atmosphere are many times heightened through toning—blue for a marine or snow scene, sepia or brown for a



character study. To give your prints this special extra quality, choose the Kodak toners. Kodak Brown Toner, 90¢ per bottle; Kodak Rapid Selenium Toner, \$1 per bottle; Kodak Sepia Toner, 16¢ per packet; Kodak Blue Toner, 78¢ per packet.

**No spots.** An occasional fleck of dust or abrasion on the negative cannot always be helped, and it is magnified right along with your picture. Sometimes, on rough-surface papers, dust images can be "spotted out" with a pencil. However, the professional way of doing it is with Kodak Spotting Colors. They come in black, white, and

sepia and can be used for retouching prints or negatives. A 3-color set is \$1.10; ten each of any of the three colors, \$2.40. Kodak Spotting Brushes for these colors are of high-quality camel hair and come in six sizes. You'll probably want to start with No. 0 De Luxe, 60¢.

**Mounting** is important in making a neat looking print. Easiest of the mounting materials to use is Kodak Thermount Tissue. A sheet of tissue is placed between the print and the mount and heat applied to the surface of the print, fusing print and mount together. Thermount Tissue mounts at a low temperature. This makes it particularly useful for mounting color prints which might be affected by heat. Comes in 5-yd. x 20-inch rolls, \$1.21, and in packages at prices from 20¢ for 25 sheets  $2\frac{1}{2} \times 2\frac{1}{2}$  to \$1.69 for 150 sheets 5 x 7.

**Brilliance** is sometimes a problem with prints made on the non-glossy surfaced papers. While they are wet in the wash water, they look just right. In drying, that brilliance often seems to vanish. A few drops of Kodak Print Lustre will restore richness and brilliance to prints made on moderate-luster or rough-surfaced photographic paper. It puts the original richness and depth back in the black tones. A 4-ounce bottle is 60¢.

You'll save paper with a Kodak Projection Print Scale. You just make a test print through this scale, read the correct printing time directly on the test print. This device assures accurate exposures without waste of time. \$1.15.

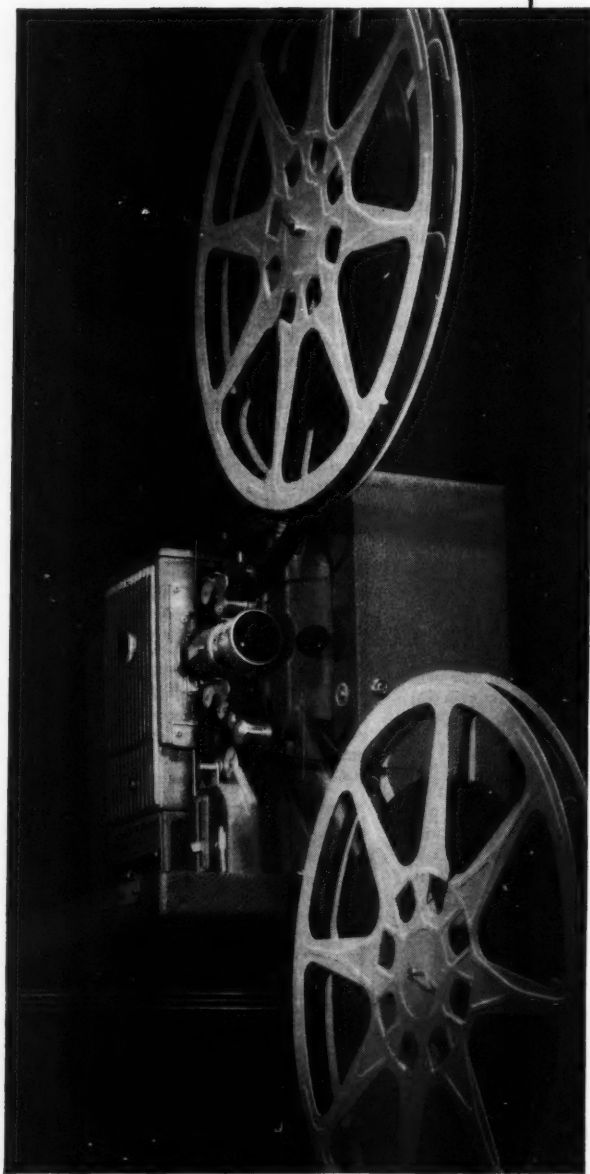


Knowing how makes everything you do in the darkroom more fun, the results more satisfying. A good source of practical information is "Bigger and Better—the Book of Enlarging." It contains everything you need to know about enlarging, from the elementary steps to the short cuts of the professionals. 253 pages, profusely illustrated, \$2.95 at your Kodak dealer's.

Prices include Federal Tax where applicable and are subject to change without notice.

# Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



Shown above is the Kodascope Pageant 16mm. Sound Projector, Model 1, sold by thousands of Kodak dealers. Five special-purpose models are available from Kodak Audio-Visual Dealers. And each is the lowest-priced projector in its class!

There are also two 16mm. silent Kodascope Projectors that are built to the same design and incorporate the same optical and mechanical features as the Pageant—the Kodascope Royal Projector for standard projection...and the Kodascope Analyst Projector, specially equipped for critical motion-picture analysis.

Price is subject to change without notice.

**Kodak**

## IN 16mm. SOUND PROJECTION...

### Only the Pageant offers all five top-important sound-projection features

...and each Pageant model is the lowest-priced projector in its field!

1. *Freedom from lubrication problems.* With the Pageant, lubrication is *never* a problem, for it alone among all 16mm. sound projectors is permanently *pre-lubricated* at the factory. Faulty lubrication—too little oil or too much oil, the prime cause of projector damage—is eliminated. *You can throw away the oil can!*

2. *Permanently quiet.* The show belongs on the screen. There's no place for show-stealing projector noise. Nylon gears, the Pageant's non-skip pull-down mechanism, its minimum of moving parts, with all shafts designed for low-speed operation, combine to keep the Pageant's noise level way down... *permanently.*

3. *Provision for optimum sound... anywhere.* The highest quality sound... in adequate volume... properly distributed so everyone can hear... is vital to full enjoyment of your shows. In the Pageant the finest type of audio amplifying equipment, an adequate speaker of proper design and capacity—plus the availability of additional *matched* speakers to meet acoustically difficult conditions—give you full assurance of quality sound, whether you show movies in large or small auditoriums or at home.

4. *Sharp, clear pictures.* Screen and film are flat, but conventional lenses have curved fields. As a result, images projected by such lenses can never be *completely* in focus—when the center is sharp, outside edges must be blurred... and when you focus for the outside edges of the image, the center area must lose sharpness. But with a Pageant, crisp over-all focus is never a problem! An exclusive field-sharpening element—built into the standard lens—eliminates field curvature to make possible crisp, clear projection over the whole screen area.

5. *Clear-as-a-bell tone quality.* The Pageant's unique Fidelity Control completely does away with fuzzy sound reproduction. It permits exact focusing of the sound scanning beam whether the sound track is threaded toward or away from the lens.

No other 16mm. sound projector offers all these advantages—advantages that result in better performance, freedom from trouble, ease of use, and longer life!

Pageant, Model 1, New Low Price—**\$375**

**EASTMAN KODAK COMPANY**, Dept. 8-V, Rochester 4, N. Y.

Please send me more information about the ☐ Kodascope Pageant Sound Projector, ☐ Kodascope Royal, ☐ Kodascope Analyst.

NAME \_\_\_\_\_ POSITION \_\_\_\_\_

COMPANY \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

(Zone)

3-205

# Dr. Cinema says...

**Camera technique is only half the battle.  
Your projection technique is the other half.**

Showmanship is sadly neglected by most amateur movie-makers. There's nothing mysterious about it, though. Showmanship is largely a matter of habits. Good habits.

Your movies are primarily intended to give an audience a certain impression. In a family birthday party film, for example, you want the viewer to feel he is right there at the party. You want him to sense the atmosphere, to see people and events as if he were viewing them first-hand. Anything interfering will destroy the desired effect. Poor camera work, of course, will do just that. And so will poor projection technique.

## How to plan your set-up

Although your guests may not suspect it until they walk into the trap, you generally know in advance when you will be showing a home movie. The first step in making the whole thing "painless" for your guests is to have everything set up and ready to roll when they walk into the screening room. The screen should be placed so that everyone can obtain an unobstructed view without having to duck the projector beam. The projector itself should be well in back of the audience rather than right in among 'em. If possible, arrange to control at least one room light from the projectionist's position so you won't have to stumble across a lot of feet and legs in the gloom. In a pinch, coax a member of the family to turn the room lights off and on as needed.

The screen should be raised fairly high. With an average lens-to-screen distance you can do this without keystoneing (being wider at top than at bottom). And even a very slight keystoneing is preferable to having people's heads poking into the projecting beam.

## Edit it before you inflict it!

Editing is an essential part of showmanship. The final version of an edited film should be wound on reasonably large reels. Nothing is more dismaying than to have to listen to a cinematographic host jangling film cans, or muttering apologies as he tries to find one of many short reels. When this occurs, folks know they are in for an unrelaxed hour or two of short films interspersed with annoying sessions of threading and

fumbling. In an unedited film, that length of black leader between halves of a roll can seem 500 yards long when it moves in on the screen during a show.

Let me repeat that point about showing *only* an edited film! A swell beach scene, for example, will be ruined if you show it before you've cut out the fuzzy, badly exposed sections. A short length of good film is far better than a hundred feet of good and poor stuff intermixed.

Don't stop to rewind between reels. And if you want to show only part of a reel, run off the preceding footage before your guests arrive. If a film breaks during a show, don't impose on people by stopping to splice it. Instead, have a roll of narrow gummed tape handy, and use it to make a quick emergency splice at a point beyond the last sprocket roller.

## Fill the screen with images

If possible, try to fill the screen area exactly with the projected image. In your own home you probably know from experience that this will result when the projector is placed on the piano bench and the screen is positioned just in front of the dining room table. If you normally use a certain projection distance that doesn't fill the entire screen, you might try rigging up a black matte cardboard or plywood "picture frame" to be attached to the screen.

## If you show to large audiences...

When you project to larger audiences at the church or club, you will probably be using a larger screen—hence will need a larger image. If you can't "back up" the projector far enough to get a big image, you may want to invest in an extra projection lens of shorter focal length which will cover a wider screen at a given distance. These lenses are available for both 8mm and 16mm outfits. Your dealer can show you tables that indicate the exact image size you will get with a lens of a given focal length at a given projector-to-screen distance. Again, try to exactly fill the screen area without a white border.



## Projectors need care

Be fussy about your projector. If it's the kind that takes lubrication, oil it *as recommended*. Too much oil is as bad as not enough because excess oil will be spattered over your film as well as the projector itself. Before each show, clean the condensers and optical parts with lens tissue; remove the "whiskers" from the film gate with a soft brush.

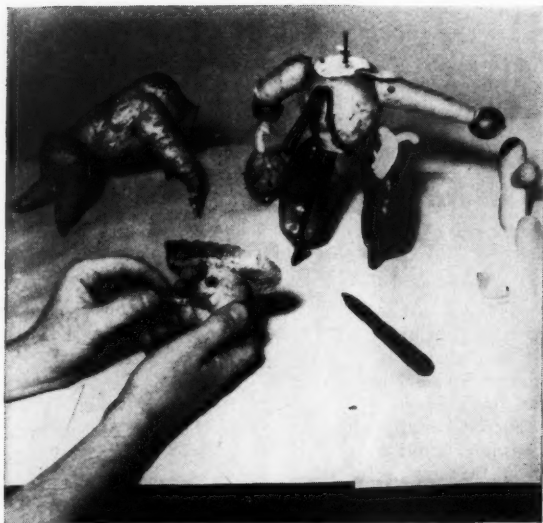
Periodically your projector needs a more thorough check-up. Remove particles of hardened emulsion from the film gate with a soft orange stick; dust off the projection lamp; clean the sprockets and rollers and make sure all screws are in place and tight. Also get the dust and lint out of the blower-fan housing.

## In case of emergency...

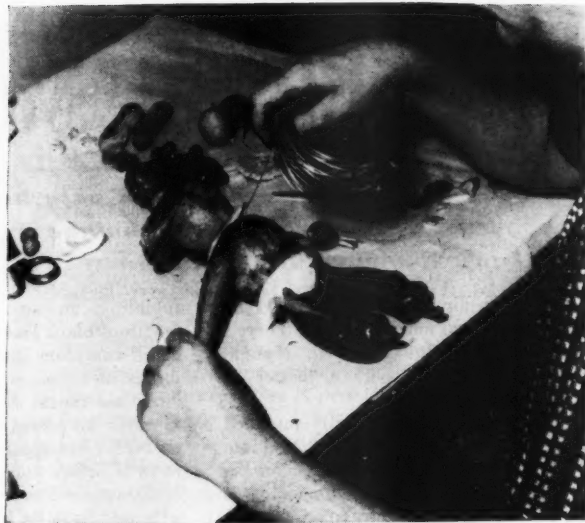
There'll be emergencies someday—so keep a spare lamp handy. Also have an extra spring belt on hand (unless your machine is all gear-driven). Your projector pulls a fair amount of juice, comparatively speaking, so use heavy-duty extension cords and strong, reliable plugs and sockets. Keep all cords (and if it's a sound job, the speaker cable as well) out of the way by running them along a baseboard or a picture moulding instead of across the room.

# MOVIE SECTION ▶

If you show a film away from home, try to take your own projector along. A friend's machine may be a film-chewing clunker for all you know. As for loaning out your projector or films—my advice is to consider such a loan exactly as you'd consider loaning out your favorite tooth brush.—THE END.



Cliff Bach makes cartoon characters for animation out of almost anything, including vegetables and bits of wire.



Soft wire is used to join and strengthen the body sections. Movable parts (arms, legs, etc.) have wire hinges.

# LOOK ALIVE!

**Any movie-maker can animate comic puppets . . . by John Burroughs**

MANY MOVIE-MAKERS imagine that special equipment is needed in order to give inanimate objects an illusion of life and motion. That—fortunately—just isn't so! An animated title in which letters tumble into organized words, or a group of puppets act out an entire "shooting script" can be filmed with *any* camera. Patience and imagination, *not* fancy gadgets, are the key to sprightly animation.

The puppet cartoon set-ups shown on these pages were made by Cliff Bach, a 16mm movie-maker who learned to animate "silly looking characters" by trial and error. Some of Bach's shrewdly planned, smoothly animated puppet cartoons in color are funny enough to convulse a millionaire on tax day. The essence of his work—from the construction of his puppets and sets to the plot of his cartoon story—is simplicity.

Whenever a home movie-maker sees one of Bach's puppets cavorting on a screen, he almost invariably asks, "What on earth is that little drip made of?" It may be made of modeling clay. Or wood or plaster. Or of papier-mâché, plastic, or sponge rubber. Bach has animated puppets concocted of everything from garden vegetables to polystyrene. Any kind of character goes in stop-motion animation—be it a whittled stick or a sculptured masterpiece. The only provision is that it have movable arms and legs. You can make a puppet by joining his sections together with lengths of flexible wire at the wrists, shoulders, neck, knees, and ankles. Or, using plastic material,

you can model the entire figure around a soft wire skeleton. This can be "bent" as required.

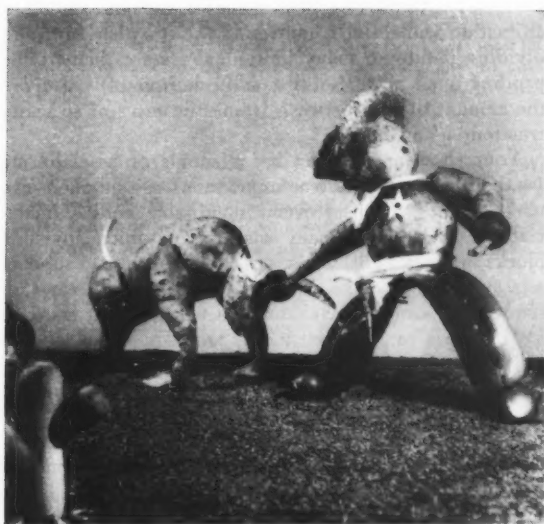
Cartoon characters generally have greatly exaggerated heads. To see how professional artists handle figures and faces in cartoon treatment, look over the cartoon characters in any magazine. These characters will give you an idea of size proportions; if mobility of expression in extreme close-ups is desirable, the head can be made from plastic modeling clay. The trick is to remodel the features as you shoot, gradually changing the expression from, say, a full frown to a full smile.

Unless you have an original screen play in mind, pick a classic fairy tale from a children's book. Try to simplify the story line until not even the sleepiest three-year-old could possibly misunderstand it. Play up the comic and the happy situations—partly because they are easier to express, and partly because comic cartoon characters have a tendency, as a rule, to appear a little out of character in sad, depressing situations.

Divide your story into scenes, then break down each scene into individual actions. Go through every motion and expression change yourself, timing the action. If a bit of action should take one second, and you plan to project the finished film at 16 frames per second, you will, of course, photograph the action in 16 frames of animation. In other words, you'll use 16 frames of film to record this bit of action from beginning to end. If a



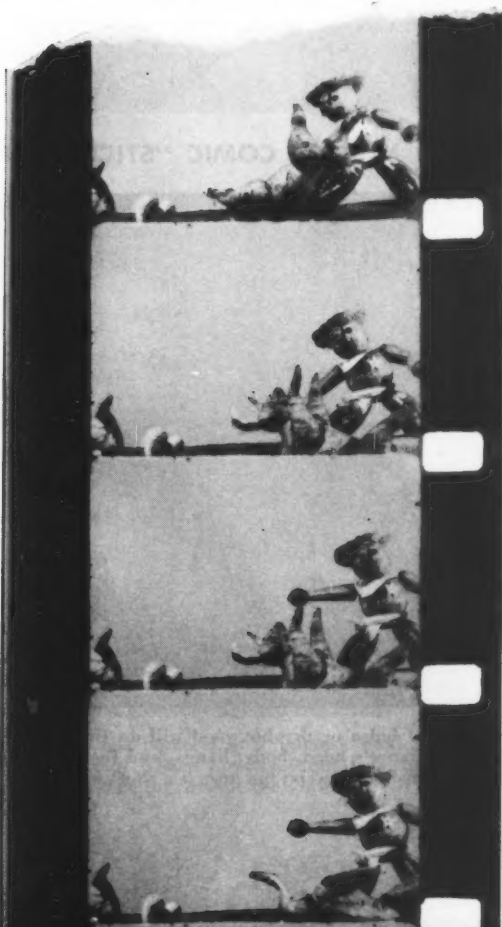
This table-top "shooting set" is simplicity itself. Rock-steady camera support was made from old power tool parts.



Puppet stands erect by wires extending from his feet through holes drilled in set. Spaced holes let him "walk."



Two clippings, *left and below*, from Cliff Bach's finished cartoon show a sweet-potato bull charging a vegetable vaquero, being clobbered over the head, and slinking away. Note the amount of movement shown from one frame to the next. By using concealed wires, Bach can even make some of his talented characters do cartwheels!



character is to turn his head from left to right, smoother animation will result from *timing* the complete turn and dividing it into so many individual frames than by depending upon a "rule-of-thumb" technique of *measuring* the amount of turn between frames in terms of so many fractions of an inch.

Your shooting sets can be as simple or as elaborate (without too many distracting details) as you choose to make them. Bach uses every imaginable kind of material for his built-to-scale sets, relying upon invisible blocks, wedges, nails, wires, or cellophane tape to support sets and puppets alike. When a puppet doesn't stand up the way he should, for example, a wire support stuck in his backside can be used to support him without being visible from the camera position. By means of unobtrusive wire supports, Bach can even make a puppet do a double somersault realistically!

For many small sets, ordinary photofloods and spotlights can be used for over-all illumination. In some instances, small lights may be needed for street lamps, store windows, etc. Use your imagination here—penlight flashlights, concealed colored Christmas tree lights, white lights covered with cellophane—you've all kinds of lighting gimmicks to choose from.

It is extremely important, of course, that the camera be on a rock-steady support. If your camera is designed to expose a single frame at a time, fine. If not, use a cable release to trip the starter button briefly. This method will result in exposing 2 or 3 frames at a time—but will generally be satisfactory as far as the final results are concerned. Once you have completed your first attempt at animation—who knows? You may even come to agree with Cliff Bach that puppets are better actors than people. At least they don't talk back!—THE END

## HOW TO ANIMATE

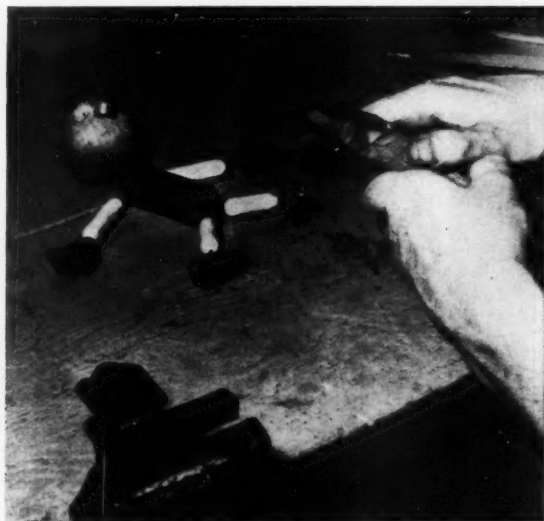
1. Mount your camera on a rock-steady support. If on a tripod, make sure there will be no vibrations that can spoil the scene. Choose a simple story plot; avoid complicated shooting sets, difficult lighting.

2. Choose the camera angle carefully. If puppets are partly supported by wire, pins, etc., make certain that these supports won't show.

3. Time each motion puppet is to make by going through it yourself. This is the key (see text) to exposing just the right number of picture frames for more realistic animation.

4. Use the single-frame device if your camera has one. Otherwise press the starter button as briefly as possible for each "take." A cable release will help to avoid jarring the camera when an exposure is made. How much a puppet's head, arms, feet, torso, etc., should be moved between takes depends upon the action taking place, and how long (see text) you want the action to project at 16 frames per second (silent), or 24 frames per second if you plan to add magnetic sound on film.

## HOW TO MAKE A COMIC "STICK FIGURE" CHARACTER



1. A piece of balsa or dry boxwood will do for whittling out a stick figure's head, body, hands, and feet. The legs and arms are short dowels; the nose is a short wooden peg.



2. A cartoon puppet's head is usually exaggerated in size, individual features and, to some extent, coloration. Use your imagination here but remember to keep it simple!



Shot frame by frame, this puppet, *left*, will appear to walk naturally. Wires extending from his feet to holes drilled in the "sidewalk" are the key to the trick. Photofoods give illusion of bright daylight.

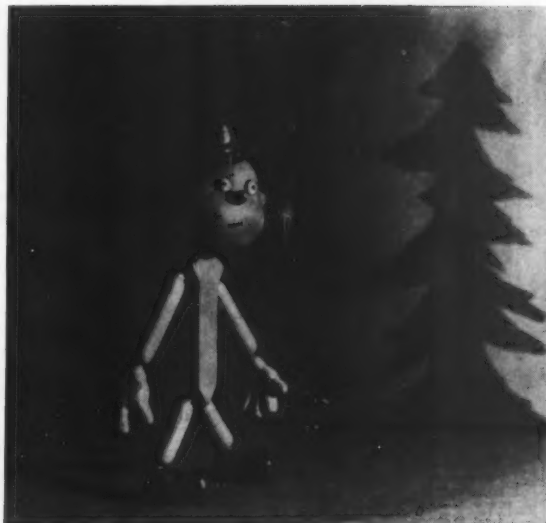
Built-to-scale shooting sets can be quite simple, yet at the same time suggest much more elaborate surroundings. The secret is to build in detail only what the camera will see from several different angles, then emphasize detailed objects by careful lighting.



Cliff Bach does a live-action version of a cartoon scene in front of a mirror, timing each essential movement and expression change as explained in the text.



3. Egg-shaped movable eyes can be fitted into shallow holes lined with putty. Drill holes where two parts meet, paint, use short pieces of pipe cleaner to serve as joints.



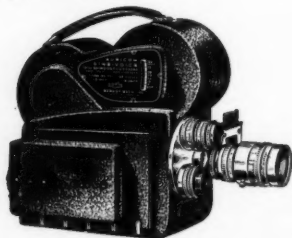
4. A bit of red tape set at a puckish angle forms this fellow's mouth. Notice how the simplicity of the background and lighting match the simplicity of the figure.

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## cine-kinks

If your viewfinder is on the left side of your camera (as viewed from behind) use your left eye for viewing; if it's on the right side, use your right



eye. Fitting the eye to the correct view-side enables you to rest the camera against your forehead for a steadier picture when the camera is hand-held. The longer the lens you use, the more important it is to press the camera against your forehead with your elbows close together and tight against your chest.

—Ty Cotta

Don't blind your audience with a shocking glare of white light when your film comes to an end. Make or buy an "End" title that will allow you to switch off the white light before the end of your film reaches the film gate. In lieu of that, the least you can do is to splice a "trailer" of opaque film to your final scene.

Wipe both ends of the pieces of film you intend to splice—but do it gently. Chamois will remove fingerprints and dust better than most kinds of cloth. If you wipe too briskly with any kind of material, however, static electricity will attract dust which is likely to be cemented right into the splice.

Arranging a home movie program for friends? If so, project your more serious, documentary films first. Save the lighter films, especially a comedy if you have one, until the last to serve as you would a dessert.

### Questions from readers:

Q. A friend in Korea wants me to buy him an 8mm turret movie camera which he describes only as a 115-T. Can you give me any more information about this camera?

A. The Model 115-T was a Franklin camera. It is no longer available.

Q. While doing my hitch with the army, I bought a 9.5mm camera in England. Where can I get film for this camera in the States?

A. Sorry, but we've checked with all the film manufacturers and importers we could think of, and no one seems to stock 9.5mm film. Or process it either, for that matter. If you order film from England and then return it (Continued on page 100)

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## CINE-KINKS

(Continued from page 98)

for processing, you are in for long delays and a lot of expense. Frankly, we think you should get rid of the 9.5mm rig and reinvest in an 8mm or 16mm camera. It'll be cheaper by far any way you look at it.

**Q.** I've read ads about preservative "treatments" for movie film. What are these preservative treatments?

**A.** The film is chemically coated (treated) to prevent the fading of color due to oxidation, and to help prevent scratches, brittleness, shrinkage.

**Q.** The first frame or two of almost every scene I shoot appears to be overexposed. Is my technique at fault—or is it the camera?

**A.** It's the camera. The motor and shutter simply don't begin functioning at full speed the instant you press the button. Why not put this characteristic to use as an editing aid to mark where one scene ends and the next scene begins?

**Q.** The last time I used a chemical (*Fotofade*), to produce wipes etc. on color film they turned out brownish instead of black. Can you tell me the cause of this brownish cast?

**A.** According to both the manufacturer and our own experiments, the cause is in the water and/or container you used to mix the fade. Use a clean container, and distilled water only.

**Q.** How can I remove little pieces of hardened emulsion from my projector gate where it scratches the film?

**A.** Use an orange stick or a soft, blunt scraper—but never anything hard enough to scratch the polished metal surface. If necessary, have a jeweler or camera repairmen remove the very stubborn particles.

Free booklets on specialized movie-making subjects are on the increase. Three new booklets, in our opinion, deserve the spotlight this month. *Indoor Movies Made Easy* is a 12 page booklet on indoor lighting of use to both beginners and advanced movie makers. *Secrets of Color Projection* is a 16-pager packed with solid information. *Popular Home Movie Stories, Birthdays, Holidays, and Weddings* cover just that. Name of distributor of each booklet will be sent on request. Please send a separate postcard or request in connection with each booklet you would like to obtain.



... and this—the door's locked, Mr. Hoenig—is Junior when he was six.



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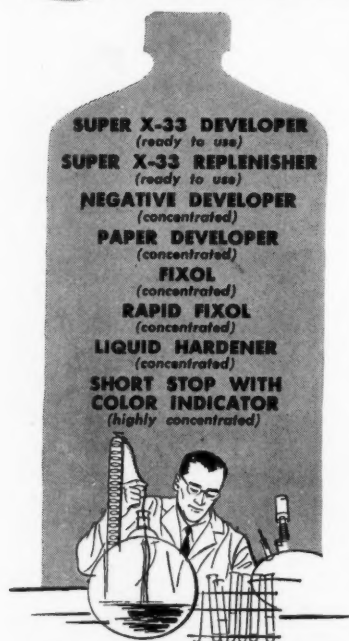
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## DANIEL MASCLET

(Continued from page 82)

using cameras smaller than the classic 8 x 10 which Weston set on a tripod. Masclet was able to get photographs like *The Man Who Waits*. Many others, including the remaining pictures shown here, were made with camera on a tripod.

Five years ago Masclet bought a Leica—a highly unWestonian piece of apparatus. But this is well in line with his rule of thumb for choosing cameras: usually, the faster the action the smaller the negative size. So for portraits and objects which don't move, there is the 13 x 18cm Linhof Technika (about 5 x 7 inches), and the stand-in 13 x 18cm Huillard view camera; for subjects with some motion, the 4 x 5 Speed Graphic (he has also used a Graflex and a Rolleiflex); and his latest camera, the Leica, is reserved for the more rapid action found in reporting. Negatives are developed either in pyro, or his own special formula which allows him great variation in both developing time and solution temperature. Film is usually Kodak Super XX.

It is legend that Weston didn't enlarge his big negatives—would never crop after the exposure was made. Masclet follows the same general point of view, but in less rigid form. Big negatives are enlarged, but rarely to more than two or three times their original size. Cropping is usually done at the time the picture is made, though occasionally Masclet resorts to it in enlarging. Neither believes in retouching, but Masclet sometimes uses special effects like solarization and multiple exposure.

True versatility, however, has its roots in more than varied technique. No matter what tools Masclet uses to give form to his visual concepts, the seeing and resulting photographs remain his own—varied in approach, powerful and penetrating in effect. It seems almost impossible that one man should have such breadth. Straight photography, experiment, photo-journalism, portraiture. Each shows Masclet's desire to say as much as he can in one picture. Together they illustrate his belief that photography has no other limits than the photographer himself.—THE END.



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# New photo books

**PHOTOGRAPHY WITH BASIC CAMERAS.** Written and illustrated by William P. Gottlieb. 44 pages. Alfred A. Knopf, New York. Price \$1.50.

Here is a "family activity book," a guide to picture taking with a simple camera. Directed especially to young readers, the rules are simply presented and are garnished with sketches and photographs.

What camera and film to buy; how to pose a subject, take scenic shots, and use color and flash are briefly covered. There's a section on techniques for trick effects: tricks for stopping action, and tricks for faking it. It's curious that only a few pages distant from this the author says that natural pictures are best. Perhaps it would be better not to encourage young-comers to the field to fall into patterns of photo fabrications at all.—D. J.

**PICTORIAL HISTORY OF AMERICAN SHIPS,** by John and Alice Durant. 312 pages, profusely illustrated. A. S. Barnes and Co., New York. Price \$10.

A fantastic compendium of briny Americana, from the earliest Indian dugout canoe to the present, has been skillfully woven into a fascinating, readable picture book by the authors. In it, old engravings, wood cuts, maps, posters, drawings and photographs intermingling with a vivid text which serves to hold the volume together. Whaling, the slave trade, sea monsters, steamboat races, polar exploration and commercial fishing are a few of the subjects treated. Some of the illustrations may seem familiar, but the greater part have seldom, if ever, been printed in modern times. Unfortunately the reproduction does not do any of the illustrations justice. *Pictorial History of American Ships*, however, is in every other way a splendid book, whether you own a seven-masted schooner, do your sailing from an armchair, or have only a passing interest in ships.—H. K.

**PHOTOGRAPHY YEAR-BOOK 1954**, edited by Norman Hall and Helmut Gernsheim. 208 pages. Published for Photography by Press Centre Ltd., London. Rayville Publications, Phila., Pa. Price \$4.95.

**PHOTOGRAMS 1954.** 135 pages. Published for Amateur Photographer by Iliffe & Sons Ltd., London. Variety Books, Bronxville 8, N. Y. Price \$3.

Here are two British photographic annuals as divergent as night and day. *Photography Year-Book 1954*, in a radical departure from former issues represents the new, the versatile, the progressive approach to photography as it exists in Europe today. *Photograms 1954* holds to the English Salon—  
(Continued on page 104)

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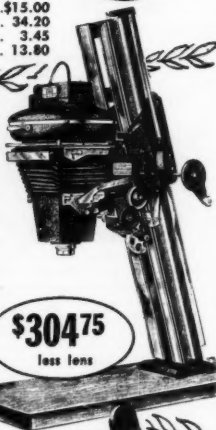


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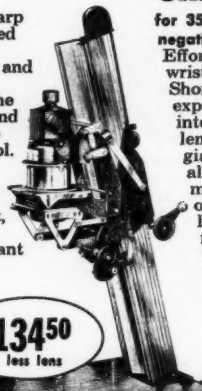
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## NEW PHOTO BOOKS

(Continued from page 103)

ist approach which has seen little change since Disraeli made Victoria Empress of India. According to the *Photogram* flyleaf, the book contains a selection from the most important photographic salons of the year. The photographs are extremely interesting when compared with the section "Photograms of the Past;" David Octavius Hill, Alfred Stieglitz and Mrs. Julia Margaret Cameron were making more progressive photographs around the turn of the century than the British salonists are today.

For an idea of what the British salonists are doing, you need only glance at the picture titles: "pensive," "the breath of the past," "sunflowers in the courtyard," and, of course, "morning mist." But for a particularly nauseous photographic "still life" a viewer must go right to the picture which has as subject material: one dead rabbit, two dead birds, two bottles of champagne, a leather bag, a goblet, dead leaves, empty shot gun shells and a velvet table covering.

A far more palatable book is that edited by Messrs. Hall and Gernsheim (*Photograms*, perhaps wisely, does not reveal its compilers).

Here you will find some of the newest and finest work of Suschitzky, Boubat, Sabine Weiss, Masclet, Therese Le Prat. The variety is splendid, the reproduction excellent, the presentation in the best of taste. Photography from all countries this side of the Iron Curtain is represented. There's also an American section which does not measure up to the quality of the European work. Obviously the editors are more familiar with and have better access to the work of continental and British photographers. The editors have wisely refrained from captioning each picture, letting the photograph speak for itself. Technical data and the addresses of each photographer are listed in the rear of the annual.

It would be unfair to single out any one photographer or photograph from this volume for particular honors. It's interesting to note, however, that one of the finest photographs in *Photograms*, a portrait by Swedish Photographer Rolf Winquist, also appears in *Photography Year-Book*. In this latter volume, the portrait appears larger and is far better reproduced.—H. K.

**LA FIESTA BRAVA. The Art of the Bullring.** by Barnaby Conrad. 184 pages, over 230 illustrations. Houghton Mifflin Co., Boston. Price \$5.

Bull fighting is closely followed by a small but rabid cult. These aficionados will not be moved by the protests of those who call them barbarians and indeed, the argument is many-sided.

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(Continued on page 115)



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# What's Ahead?

by **LLOYD E. VARDEN**



***How are photographic emulsions made light sensitive? Are the "new" methods really new? Here's a progress report.***

In a previous article I discussed some of the new methods in photography that were described at the Royal Photographic Society Conference on the Science and Applications of Photography, held in London last Fall. Of the some 150 papers presented, however, about one-half concerned the underlying science of photographic processes already known in the photographic world. It might seem strange that after 100 years of photography the actual mechanism of what takes place during the formation of the latent image and its development is still unfathomed. Nevertheless, scientists are quite in doubt about many aspects of the subject, even though much empirical progress, useful in improving photographic emulsion sensitivity, has been made in recent years.

It is impossible to treat the subject of emulsion sensitivity adequately in a short column. Broadly, the efficiency of a silver halide crystal in absorbing light energy and utilizing it to form a developable latent image determines the ultimate sensitivity of an emulsion. The total process of latent image formation undoubtedly takes place in two steps. The first involves the release of electrons within the crystal; the second involves the fate of the electrons after they are released.

The electrons are derived from the "halide" part of the crystal, causing this part to form free halogen, e.g., when silver bromide absorbs light, bromine atoms are released in the crystal. However, if the electrons ejected by the light recombine with the freed halogen atoms, nothing is gained, because the original silver halide is re-formed and not the desired latent image. Therefore, in the second step of latent image formation, the efficiency is first determined by how well the halogen atoms are removed from the field of action. The electrons are then available as free agents to eventually cause latent image growth. These electrons can accumulate at certain points within the crystal, or more likely on the crystal surface where impurities exist, which create electron "traps." The negative electrical charge established by the electrons at these points attracts surplus silver ions ex-

isting in the crystal to form electrically neutral atoms of silver as each silver ion takes up one of the trapped electrons. (An "ion" is an electrically unbalanced atom that lacks one or more electrons, or that has an excess of electrons, in comparison to a full-fledged atom which is electrically neutral.) Thus, a small speck of silver metal is produced that can act as a development center for the entire crystal if the size of the speck becomes large enough, say, 10 silver atoms or more.

### ***Four ways to increase sensitivity***

Now we can return to the question of what makes an emulsion sensitive. It is obvious on the basis of the above that anything which contributes to the rapid consumption or holding of the freed halogen atoms—following light exposure—will improve sensitivity. With the halogen atoms out of the way, anything that then promotes efficient utilization of the electrons released during the exposure also will improve sensitivity. Ignoring other factors of sensitivity, there are four general methods for chemically sensitizing a silver halide. However, just how each method functions is not completely certain, i.e., it is not known for sure whether the particular sensitizing method leads to more efficient capturing of electrons or to removing more readily the released halogen atoms, or to both. There is another possibility, too. The sensitization may enable smaller than normal development centers to have the property of inducing developer action just as well as larger centers. That is, only 3 or 4 atoms of silver might be sufficient to bring about development instead of 10 or more. These four methods are given below, but with very scant discussions:

1. Mere contact of the silver halide crystals with gelatin to establish a surface complex that creates light sensitivity apart from that created by chemically active constituents of gelatin used for emulsions.

2. Sulfur sensitization brought about by naturally occurring sulfur compounds in gelatin or by sulfur compounds added to the gelatin. The sulfur forms silver sulfide specks on the crystal surface which may act as electron traps, as halogen removers, or as both.

3. Reduction sensitization by compounds that cause partial reduction of the silver halide crystals to form specks of silver metal. In effect this can be considered as a means for be-

ginning the latent image prior to exposure, leaving less work to be performed by the light energy in bringing the latent image specks to a large enough size to cause development.

4. Gold sensitization produced by atoms of gold deposited on the silver halide crystals during emulsion manufacture. It is thought that the gold atoms enable a small latent image speck to induce developer action, whereas a larger speck, requiring more light exposure to produce, would be necessary without the gold.

#### Are these methods really new?

If one searches long enough in the literature of photography he will find that most things which we consider new have been done before or have been hinted at in some way or another. The gelatin sensitization effect on silver halides, for example, has been known for 60 years, but only in recent years has it been studied extensively. Sulfur sensitization was established nearly 30 years ago and has been widely studied. Reduction sensitization, in some of the more recent reports, is made to appear relatively modern, whereas Bingham described the principle quite clearly around 1850. He stated the following:

"Reasoning upon the principle that the action of light is to reduce the salts of silver in the paper to the metallic state, and that any substance which

would reduce silver would also quicken the action of light, we were led to the following experiment. . . ." The experiment consisted of treating a silver bromide paper with a very weak solution of tin chloride prior to exposure. According to Bingham a very considerable increase in sensitivity resulted.

In the case of gold sensitization it is not possible to go back very far. The discovery of the gold effect as now understood and practiced was made in 1936. However, efforts to make use of gold in emulsions in colloidal form and otherwise had been carried out several years before 1936. Dr. F. W. H. Mueller of Ansco (R.P.S. Centenary Conference, paper to be published) and more recently Dr. Robert Koslowsky of Agfa in Germany (*Photo. Korrr.*, Vol. 89, No. 12, 1953) have given the best reviews on the subject. The really amazing thing is that the effect was not discovered early, considering the very long history of gold salts in photography. Robert Hunt's *Photography—A Treatise on the Chemical Changes Produced by Solar Radiation*, American Edition, 1852, has a special section entitled *On the Use of the Salts of Gold as Photographic Agents*. He relates many experiments of his own and those of Sir John Herschel on the light sensitivity of gold salts, but nothing came of them. Neither worker appears to have tried any additions of gold salts to silver halide preparations. However, Daguerre, in April 1844,

published in *Comptes Rendus* his findings with respect to the effect of gold in increasing the sensitivity of silver bromide, and touched upon some interesting points, although his theoretical explanations were obviously not in accord with present knowledge. Bromine had been introduced for fuming iodide-covered silver plates to increase sensitivity, but the results were not consistent. Daguerre flowed various solutions of heavy metal salts over silver plates prior to sensitizing and claimed superior results, both in sensitivity and gradation. He stated, "By adding gold to the metals which I first used, I am enabled to avoid the great difficulty which the use of bromine, as an accelerating (sensitizing) substance, presented." He applied the metal salts in combination, but gold appears to have been essential. A typical combination of solutions was mercuric bichloride, mercuric cyanide, gold chloride and platinum chloride. Of course, the latent image of Daguerre's day was not developed as in later methods of photography, but if chemical development is nothing more than an extension of the processes of latent image formation, it is conceivable that the heavy metal salts used by him did contribute to more efficient latent image formation, regardless of the after-treatments applied.

In some respects, then, we can conclude that "What's Ahead" rests in "what's behind."—THE END.

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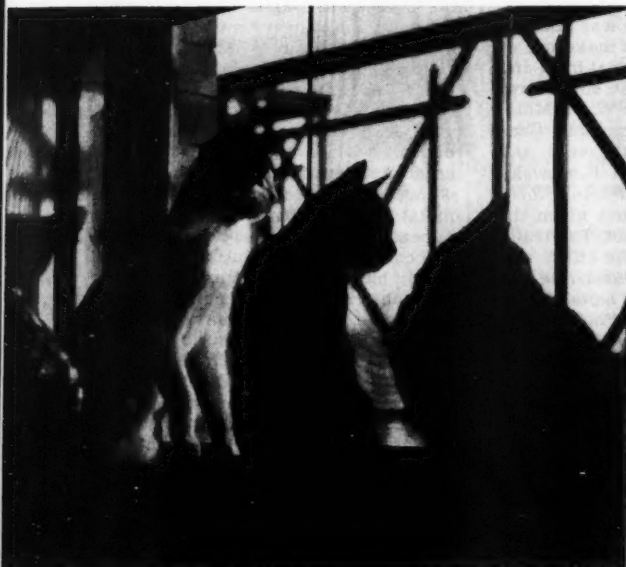
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# "I tried it myself"



△ **THIRD PRIZE \$10.** These cats were photographed by Louis Dienes, of New York City. He used Super-XX in his 9 x 12 Voigtlander exposed for cat at left. F/5.6 at 1/10 second.

▷ **\$25 FIRST PRIZE.** Here's an amusing scene. F. B. Grunzweig, of New York City, wandered around an outdoor concert, caught this puffing oboist. Rolleiflex, f/3.5 at 1/25 sec.

## MODERN PHOTOGRAPHY'S MONTHLY CONTEST

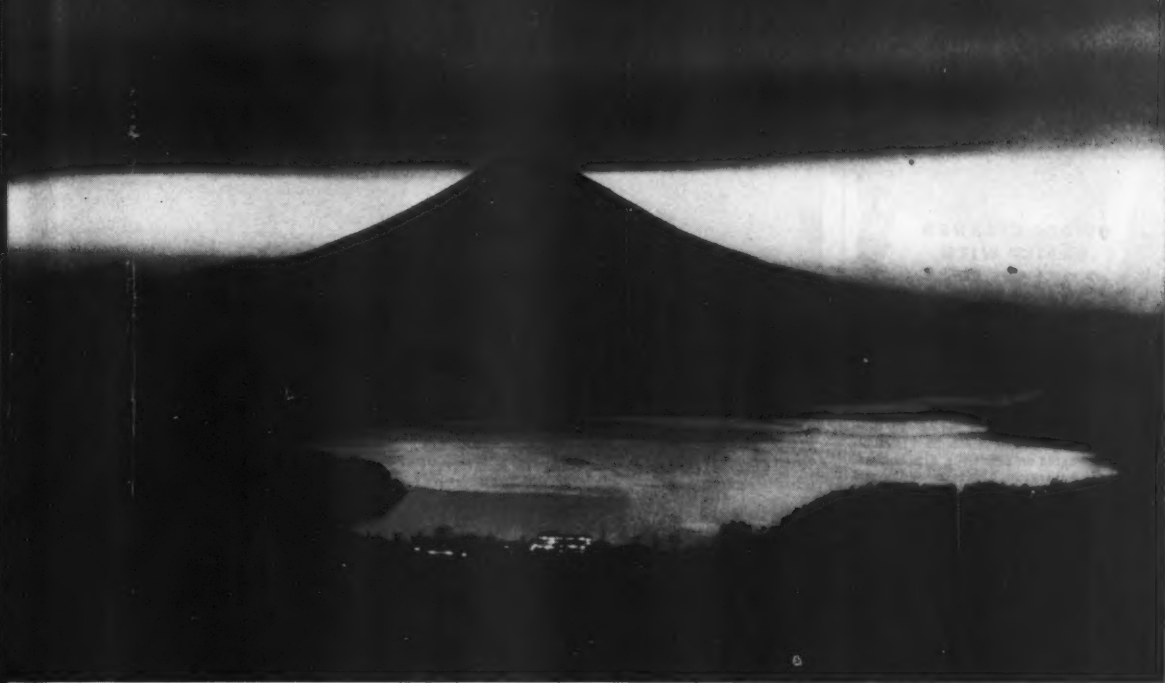
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**THIRD PRIZES \$10**

**LOOKING FOR VARIETY?** Let your camera range from full face lighting to silhouettes. You may think full or semi-silhouetted pictures are always static, but they don't need to be. They can be as full of life and motion as the photograph of the dancing children on the *opposite page*. It all depends on your subject—and on your camera eye.

The trick is to underexpose the shadows if you don't want detail to appear in those areas. In the picture of the children, for example, exposure was calculated for the water; in the photograph of the cats, it was for the light colored fur of the animal near the wall.

Any reader is welcome to submit any number of black-and-white pictures to MODERN's monthly contest. Please send pictures that are 4 x 5 or larger, and be sure to include your name, address and complete technical data on the reverse side. *First class* return postage must be enclosed if you want us to return pictures which we cannot use. All prints are considered for use elsewhere in the magazine. Send them to: Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y.





**SECOND PRIZE \$15.** A long exposure in fading light enabled Yoshinosuke Shimizu, of Tokyo, Japan, to photograph Mt. Fuji at sunset, and obtain a wide range of middle tones. Rolleicord camera. Exposure was at  $f/8$  for 7 min.



**THIRD PRIZE \$10.** Willy Nusinoff, of Long Beach, N. Y., saw these children from a second story window, put a Hektor 135mm lens on his Leica IIIIf camera, shot down into reflected sun's rays. Plux-X,  $f/11$  at  $1/100$ .

**THIRD PRIZE \$10.** A soft light accenting her face, this girl was photographed by Joseph Nettis, of Philadelphia, Pa. He made this portrait with a Rolleicord camera and Super-XX film. The exposure was by available light at  $f/3.5$  and  $1/5$  second.



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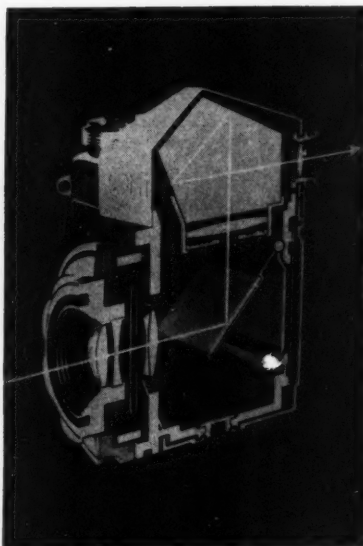
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## NEW CONCEPT IN REFLEX CAMERAS; THE 35MM EYE-LEVEL CONTAFLEX



Cutaway drawing of Contaflex shows path of light, optical construction. Both Extrabrite Fresnel field lens and a condensing lens are used under roof prism to produce a brilliant image. Note dark slide, hinged like the reflecting mirror, protecting film while shutter remains open for viewing, focusing.

The 35mm single-lens eye-level reflex camera has come into prominence only in the past ten years. It has many advantages over the traditional rangefinder camera—direct focusing on an upright unreversed ground glass image and interchangeability of lenses. It also has had disadvantages. Among them: bulkiness, and the necessity of stopping down the lens manually before the picture is taken if a small stop is to be used.

### New features

The latest eye-level 35mm reflex is the Contaflex, a 45mm,  $f/2.8$  Tessar equipped camera of unusual design which retains many advantages of the eye-level reflex system while eliminating a few of the larger stumbling blocks. The big features of the camera are: a completely automatic diaphragm, a unique variation on the Compur-Rapid shutter, both ground glass and rangefinder focusing; an extremely brilliant viewing image and exceptional compactness in construction.

With the film and shutter wound, you can look through the large eyepiece at the back of the camera and view the picture. The image is quite large and very brilliant. In the middle of the ground

glass is a circular area incorporating an outside ring and an inside circle bisected with a horizontal line.

When you turn the knurled lens mount which revolves the front element of the lens (see picture, top opposite page), you can focus on the ground glass within the outer ring or by the aid of the split image rangefinder which occupies the inner circle. (Pictures, bottom of this page.)

Unlike all other eye-level reflex cameras, however, focusing can only be done in the circle. The rest of the image as seen through the view finder is constantly sharp no matter the footage setting. The "Extrabrite" field lens, which is partially responsible for the brilliant image, produces concentric lines throughout the viewing field except within the focusing circle. These lines, however, are not as pronounced as found in many field lenses and don't seem to disturb either focusing or the quality of the viewed image to any appreciable degree.

### How it works

To take a picture, you move the lever (top of page 110 seen under the "n" in Contaflex) to the lens opening you want. You set the speed by turning the milled ring around the shutter mount. When you press the shutter release atop the film winding knob, a great many things happen in extremely short order. The camera shutter is closed (it has to be opened to permit focusing—this is done automatically as the film is wound); the light-tight dark-slide (which protects the film from exposure to light while the lens is open for focusing) and the reflecting mirror are moved upward out of the path of light rays from the lens; the lens diaphragm is closed to the pre-set f/value; the shutter opens for the exposure and then closes. All this occurs within approximately 1/50th sec.

Amazingly, the Contaflex examined by MODERN performed all these functions with a sharp, but not excessively loud single click—quite a feat of mechanical engineering.

When you wind the film to the next exposure, the camera is reset. The dark slide returns to position of protecting the slide, the shutter is cocked, the diaphragm returns to full open (f/2.8) position and the blades of the shutter open to allow focusing.

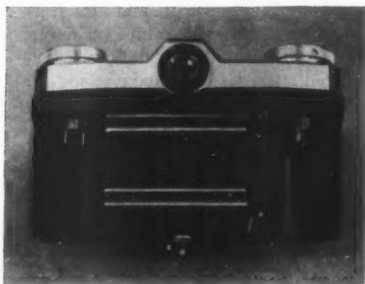
### Other features

Other features of the camera are: M-X synch, speeds from 1 sec. to 1/500 sec., die cast light metal construction with leather covering and satin chrome trim, and removable back. The Contaflex will accept standard film cartridges or two Contax film cassettes which make film rewinding unnecessary.

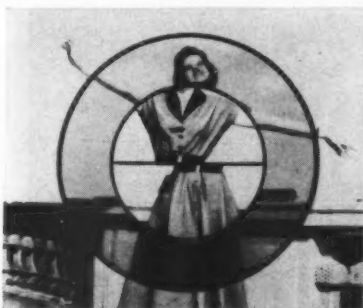
Lenses are not interchangeable on the Contaflex. There is no provision for see-

ing the actual depth of field of our intended picture by stopping the lens down to the necessary aperture before the picture is taken. These, however, will probably be minor considerations to those photographers who want a swiftly operating eye-level reflex camera with a single lens, an easily synchronized shutter, lightness (19 ounces), compactness (when compared to other eye-level reflexes) and a price of \$169.50. The carrying case is \$12.50.

MODERN was not able to secure the camera for the required time to put it through the rigorous bench and field tests that should be made before any evaluation of reliability, ruggedness and precision is made. However, in the brief time the camera was in our hands, it worked impressively. The Contaflex may well herald a new approach to the concept of the reflex camera.—H. K.



Rear of Contaflex with back removed. Dark slide is in position. Film chambers accept standard Contax cassettes.



Top: Camera out of focus. Ground glass image in ring is unsharp. Split image rangefinder shows misalignment of girl's body. Bottom: In focus. Ring image sharp, girl's body in alignment.

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# THE WINNERS IN GARDEN PHOTO AND MOULIN ROUGE COMPETITIONS

## *Through the Tulips*

Flower growing photographers S. William Riley (Akron, Ohio) and Mrs. Sylvia Bergel (Flushing, N. Y.) were top winners, for color and black-and-white respectively, in the \$75,000 Garden Photo Contest, announced in MODERN back in October, 1952. Sponsored by the Associated Bulb Growers of Holland, the contest had novel rules. Competitors had to grow their own flowers—daffodils, tulips, and other spring blossoms—from bulbs. When these bloomed, in the spring of 1953, the patient gardeners turned photographers, and went to work with camera, film, and ideas.

Making photographs in the local park or botanical garden was prohibited; all pictures submitted to the contest *had* to be contestant planted and nurtured.

Entries came from all parts of the U. S., and over 18,000 contestants proved they had extremely green—as well as photographic—thumbs.

In addition to first prize winners Riley and Bergel, Floyd Lewis (Hollis, N. Y.) and Mrs. Edna K. Harden (Erie, Pa.) captured second prize honors. Both Riley, who won first place for his 35mm color shot of a single tulip, and Mrs. Bergel, whose black-and-white winning shot of her son sniffing a daffodil is reproduced below, will make trips to



Capturing first prize in the black-and-white division of the Garden Photo Contest was this close-up photograph made by Mrs. Sylvia Bergel, of Flushing, New York.



Joseph Long, Jackson Heights, N. Y., won first place in the *Moulin Rouge* contest for his abstract in Anseo color.

Holland this spring during tulip blossoming time. Winners Lewis and Harden (color and black-and-white respectively) have each been awarded a Gerritsen and van Kempen silver coffee and tea service. Leerdam crystal, Royal Delft pottery, and imported Holland bulbs were among the more than 1,000 additional prizes awarded in the contest.

Judging the entries were T. H. Everett (New York Botanical Garden), Mrs. J. J. Nicholson (National Tulip Society), Professor L. R. Quinlan (National Council of State Garden Clubs), Walter Roozen (Associated Bulb Growers of Holland), Jesse L. Strauss (Men's Garden Clubs of America), Philip Surrey (Weekend Picture Magazine of Montreal), Lowell Thomas (CBS newscaster), and Jacquelyn Judge (Editor of MODERN PHOTOGRAPHY).

## *Street Scenes and Moulin Rouge*

Of fifty winners in the *Moulin Rouge* contest (MODERN, April, 1953), Joseph E. Long, of Jackson Heights, N. Y.; Allan Turoff, Riverdale, N. Y.; and Harold Grossman, Elmhurst, N. Y. topped the list in first through third prizes respectively. Sponsored by United Artists and MODERN, the contest netted nearly 3,000 entries, distributed \$1,200 worth of prizes.

The requirements: shoot anything in sight of a theater which was playing United Artists' film, *Moulin Rouge*. Any street scene within eyeshot of the marquee could be entered. The results: a great variety of subject matter from pigeons and shoeshine boys to pedestrians and parking lots. Worth noting is that with the exception of the first prize (above), an abstract in color of Times (Continued on page 123)



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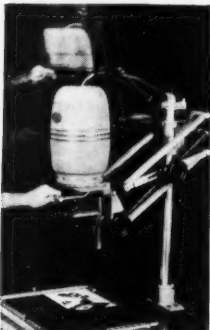
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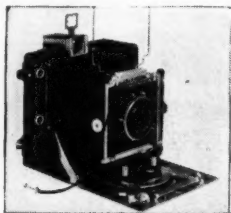


cellent results from the first negative. Called SOLARMATIC, it features effortless finger-tip operation, perfect alignment and rigidity. Model #120 (shown) takes negs. from 35mm. to 2 1/4 x 3 1/4 inches and model 4x5 takes 4x5 inch negs. Features: Quick interchange of different focal length lenses; fast finger-tip focusing; counter balanced lamphouse; dustless negative carrier; 8 times magnification; non-actinic 20x27 inch baseboard; adjustable double condenser system (for the 120); diffusion system for the 4x5 which can be converted to condensers. 4x5 model has 24x32 inch non-actinic baseboard. SOLARMATIC 120 lens sells for \$99.50. SOLARMATIC 4x5 less lens—\$132.50. Both GUARANTEED.

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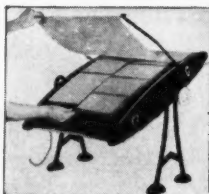
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## CREATIVE CROPPING

(Continued from page 66)

not take the full negative. At first I was unhappy because the care I had taken in composing on the ground glass of my Graflex seemed wasted, but soon I was enjoying cropping too much to worry or feel guilty about it. There were so many variations possible in one negative.

Many interests have contributed to my ideas on cropping. The four major ones are: the fashion magazines, films, art magazines, and painting itself. Such men as Alexander Liberman, Art Director of *Vogue*, and Alexey Brodovitch, of *Harper's Bazaar*, have a refined sense of layout and a genuine feeling for photography. They have done much to bring a sense of the creative to cropping. In films, the works of such directors as Eisenstein and Dreyer have, of course, much more to offer than mere cropping ideas. Nevertheless, such films as *Potemkin* with its exciting closeups of heads and *Joan of Arc* with its classically composed frames are rich in such material. Art magazines and books are full of blowups of particular details of parts of paintings. When you see them, you become aware of subtle textures and relationships of forms which tend to be lost in the complexity of a whole composition. Finally, since I am a painter, I have spent a great deal of time working on problems of space and the manipulation of shapes, watching the changes that occur when a slight movement or change in rhythm affects the whole spirit of a work.

I crop different photographs for different reasons. I do not believe cropping is necessarily a correction of the original intention of the picture (though there are times when I will concentrate on an interesting portion of an otherwise bad negative). Even when a print of the whole negative is satisfactory, I still may go on to do variations using only sections of the negative. For me, cropping is likely to be an intensification of a mood or a compositional element.

### Cropping is personal

My attitude toward cropping is largely an outgrowth of my own approach to photography. A large part of my work concerns itself with the psychological. I try to express in my photographs, as intensely as possible, the inner life of people. In the desire to heighten a mood, I will change the composition. When a face expresses anxiety, a dissonant composition will accent and complement such a mood. The space surrounding a figure will, when cropped in a certain way, achieve a dramatic life of its own—a photograph can be a figure set in space or a figure involved in a kind of struggle with space. Thus, a background is not always a background but can achieve a

life of its own within the photograph.

Sometimes my croppings are dictated by the compositional elements of a photograph and I will superimpose an unusual shape not ordinarily associated with a photograph. I find it hard to accept the manufacturer's shapes as the most aesthetically satisfying. I cannot understand why a photographer who works with an 8x10 should limit his seeing to that size. I do understand the discipline involved in working with one particular proportion—such as the 35mm—and at times I welcome the discipline, but I do not feel the shape is inviolable. I discover that at times one particular shape will appeal to me for a long period. Today it may be a long thin shape, a month from now, a square. But I do not choose shapes merely because they are bizarre. They must have a connection with the particular thing I am trying to express.

At times I use cropping to call attention to a particular gesture, so that the photograph becomes not merely a photograph of a person, but of a gesture. Often the relationship between the gesture of hands of an expression on the face will



lead to such a cropping. Because of my interest in eyes, I have a number of photographs cropped to call attention to them. In these photographs, tops of heads, ears and chins usually have to go.

I practice cropping by working with reject prints and even cropping photographs other than my own which I find in magazines.

A word of caution: there are times when an unusual cropping is out of place or meaningless. A dull photograph becomes ridiculous when cropped in a strange way. There must be a relationship between the photographer's sense of content and his sense of cropping.

I do not mean, in these comments, to give the impression that the photographer should rely completely on his cropping. Cropping can be a stimulating experience which will give certain effects otherwise unobtainable. It will improve your ability to see with a camera. Essentially a photographer must rely on his ability to see. His progress in photography will be measured by the development and intensification of his seeing. Cropping is not the only way to do this. But it is a valuable and creative tool, too often ignored.—THE END.

## NEW PHOTO BOOKS

(Continued from page 104)

there's talk of a bull fight. Written by an amateur matador, *La Fiesta Brava* describes in brief text and many pictures the seven acts of a fight—the doubling, capework, pic-ing, quites, banderillos, faena, and kill. The components of the spectacle, the bull, performers, their costumery, and the crowd, all are discussed in detail. There's a chapter on the great matadors, another on when and where to see the fights. A glossary is included.



The matador Litri (photo by Cano).

The exciting action photographs, from the rings of Spain, Mexico, and Peru, point up the fact that bullfighting isn't easy. The bull is powerful, treacherous, and not without intelligence. Specially bred from fighting strains for its one brave performance, the bull requires tremendous skill and nerve on the part of the man who competes in the ring. To at least partially answer those who protest the sport, Conrad reminds us that in a sense abattoirs harbor barbarians too. Surely death in the ring is a proud one. As the photographs tell, the bull has his glories.—D. J.

**BOYS BOOK OF PHOTOGRAPHY**, by J. Allan Cash. 112 pages, many illustrations. The Fountain Press, London. Reyelle Publications, Phila., Pa. Price \$2.95.

Here's a really excellent beginner's book covering the workings and use of inexpensive cameras, how to develop and print and enlarge. Unfortunately, the cameras, developers and other photographic materials are entirely British in nature. The photographs in the volume may serve as inspirational pictures to the British boy but will not excite his American cousin.—H. K.

All of these books are available through MODERN PHOTOGRAPHY Book Store, 251 Fourth Avenue, New York 10, N. Y. Remit price as indicated in review by check or money order. A free list of photographic books carried by MODERN can be had from the same address.



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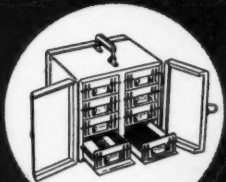
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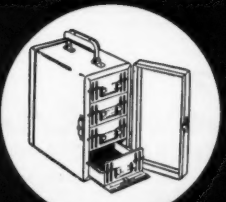
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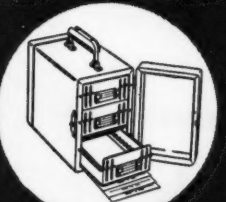
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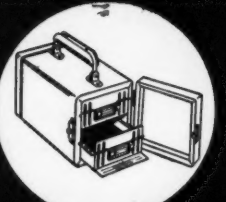
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## Hints on Preserving 35mm Transparencies

Color transparencies, whether bound or left in cardboard mounts, are subject to many dangers.

After slides have been bound, the binding tape will *retard* but not prevent moisture from entering the slide. Store the slides in a dry atmosphere. Where this is impossible, keep the slides in adhesive tape-sealed metal boxes. For ideal storage, seal the slides in light-tight container with a desiccant such as silica gel at a temperature of 40°F or lower.

Projection heat tends to accelerate color fading. With a well designed slide projector, the fading will be imperceptible if the slide is left in from 30 seconds to 2 minutes. However, if you make a habit of leaving slides in the projector for 5 minutes or longer, your slides may fade. Never remove the heat-absorbing glass in your projector nor use a stronger than recommended lamp.

Outside dirt on glass bound slides can be removed with a damp cloth. If fingerprints or other smudges get on an unbound transparency, they can often be removed by breathing on the transparency and then wiping it carefully with a soft cloth.

If this is not successful try cleaning Kodachrome transparencies with Kodak Film Cleaner, or Ansco Color transparencies with carbon tetrachloride. Use sparingly on a wad of cotton with light, even strokes.

### Removing the lacquer

Kodachrome transparencies are protected with a lacquer which, if too much cleaning fluid is used, may come off leaving the transparency spotted or streaky. In this case, the lacquer must be removed completely. Kodak uses two types of lacquer. One is soluble in Kodak Film Cleaner; the other can be removed with an alkaline developer such as Kodak Dektol diluted two parts water to one part concentrated developer. Use either on a wad of cotton. It's almost impossible to identify the lacquers except by actual trial. First try removing it with Kodak Film Cleaner. If this doesn't work, try the Dektol. Wash thoroughly after Dektol treatment. *Do not wash the transparency in water if the lacquer is soluble in Kodak Film Cleaner.*

After the lacquer removal the transparency can be recoated with Kodak Film Lacquer according to directions furnished with the lacquer.

A little thought will make the difference between a slide, marked and dirty, which fades in a short time and a clear, brilliant, colorful transparency which will delight you for many years to come.—THE END.

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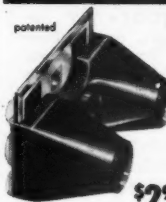
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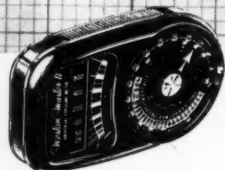
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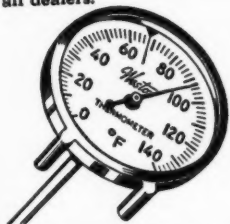
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## salon calendar

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Closes March 4. Exhibit, April 21-24. Fee, return postage only. Exhibitors limited to 4 prints and/or slides. Write R. J. Edwards, 10 Victoria Rd., Runcorn, Cheshire, England.

### \*12TH SEATTLE (WASH.) ANNUAL INT. EXHIBITION OF PHOTOGRAPHY.

Closes March 8. Exhibit, monochrome, April 7-May 2; slides, 2 each week, April 7-18. Fee, \$2 for 4 prints \$1 for 4 slides. Write C. W. Baruth, Sec'y, 3942 Marine View Drive, S.W., Seattle, Wash.

### \*SOLIHULL (ENG.) INT. EASTER SALON OF PICTORIAL PHOTOGRAPHY.

Closes March 11. Exhibit, April 17-24. Fee, \$1 for ? monochrome, color prints and slides. Write C. D. Pain, Sec'y, 71 Beaks Hill Rd., Kings Norton, Birmingham 30, England.

### \*5TH NEW YORK (N. Y.) INT. COLOR SLIDE EXHIBIT.

Closes March 19. Exhibit, April 9 and 12. Fee, \$1 for 4. Write Robt. J. Goldman, 43 Plymouth Rd., Great Neck, N. Y.

### \*18TH SOUTH AFRICAN SALON OF PHOTOGRAPHY, JOHANNESBURG.

Closes March 20. Exhibit, May. Fee, \$1 for 4 prints or slides. Write Sec'y, So. African Salon of Photographic and Cine Society, P.O. Box 7024, Johannesburg, Union of South Africa.

### \*7TH ANNUAL INT. EXHIBITION OF MARINE PHOTOGRAPHY, MARINERS' MUSEUM, WARWICK, VA.

Closes March 23. Exhibit, March 25-March 28. Fees, \$1 for 4 prints and/or slides; \$2 for both, plus postage. Write W. T. Radcliffe, Ch'man, Mariners' Museum, Warwick, Virginia.

### \*ST. LOUIS (MISSOURI) INT. EXHIBITION OF COLOR PHOTOGRAPHY.

Closes March 24. Exhibit, April 5-15. Fee, \$1 for 4 color prints, 2 x 2 color slides or stereo slides. Write Jane Shaffer, Sec'y, 5466 Clemens Ave., St. Louis 12, Mo.

### \*10TH LOUISVILLE (KY.) INT. SALON OF PHOTOGRAPHY.

Closes April 1. Exhibit of prints, April 24-May 8; slides, May 4-6. Fee, \$2 for 4 prints; \$1.25 for 4 2 x 2 slides. Write E. F. Humphrey, 4722 Burley Ave., Louisville 14, for prints; C. J. Wiley, 2082 Douglas Blvd., Louisville 5, for slides.

### 55TH ANNUAL PORTLAND (MAINE) PHOTOGRAPHIC SALON, ART MUSEUM.

Closes April 14. Exhibit, May 2-23. Fee, \$1 for 4 prints and/or slides. Write Sec'y, Portland Society of Art, 111 High St., Portland 3, Maine.

### \*6TH BERKS (READING, PA.) INT. COLOR SLIDE EXHIBITION.

Closes April 17. Write John H. Kline, 550 North 11 St., Reading.

### \*4TH ROCKFORD (ILL.) INT. SALON.

Closes April 24. Exhibit, May 2-30. Fee, \$1.50 for 4 prints. Write Dr. L. M. Marsh, Ch'man, 1628 Harlem Blvd., Rockford.

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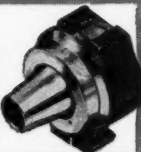
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(Continued from page 42)

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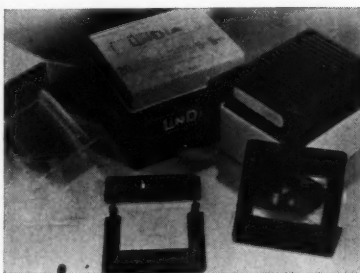
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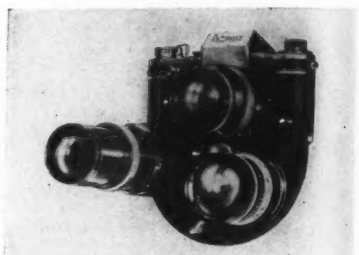
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(Continued on page 122)

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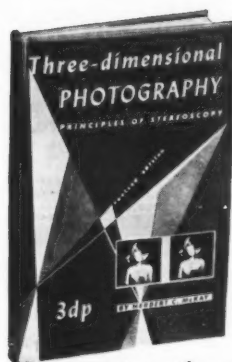
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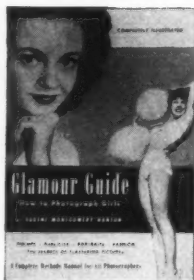
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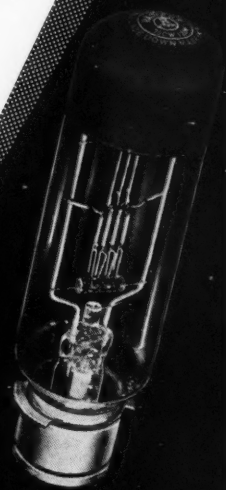
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(Continued from page 120)

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## CONTEST WINNERS

(Continued from page 112)

Square on a rainy night, nearly every winning shot carried a human interest theme. Also of interest is that of the 50 prizes, 26—or 51 percent—were awarded to metropolitan New Yorkers.

In addition to Long, who won the Leica III; Turoff, who was awarded a Bolex L-8 movie camera; and Grossman, who received a Bolsey B-2 35mm camera; Shigeto Mazawa, Chicago, won the fourth prize, a DeJur 8mm Citation cam-



Shigeto Mazawa, of Chicago, won fourth place with this shot. He also took both twenty-second and twenty-ninth prizes.

era. In fifth place, Capt. Don Julin, Washington, D. C., won a TDC Model D 35mm slide projector. Sixth, seventh, and eighth place winners R. B. Ferguson, Palo Alto, Calif.; Ken Ross, Memphis, Tenn.; and Farrell Grehan, New York, each were awarded a Da-Lite Challenger movie screen. Robert Conrad, Woodmont, Conn., in ninth place, won a Hermes Rocket typewriter. Tenth place winner Rev. James Schlich, Louisville, Ky., was awarded a Zephyr 35mm slide cabinet, and in eleventh place, William Leonhardt, New York City, won a Leica 35mm Bindomat.

Twelfth through twenty-fourth prizes, each a Beacon camera, were awarded to the following: Allan Turoff, Riverdale, N. Y.; Ken Ross, Memphis, Tenn.; Farrell Grehan, New York City; Harold Grossman, Elmhurst, N. Y.; Albert Freed, Brooklyn, N. Y.; George Tichenor, New York City; Percy J. Hussakof, Brooklyn, N. Y.; Otto Litzel, New York City; Joseph E. Long, Jackson Heights, N. Y.; David Hussakof, Brooklyn, N. Y.; Shigeto Mazawa, Chicago; S. O. Morgan, Columbia, S. C.; and Herbert G. Tischler, New York City.

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(Continued on page 124)

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## CONTEST WINNERS

(Continued from page 123)

MODERN PHOTOGRAPHY were the 25 runners-up: Allan Turoff, Riverdale, N. Y.; Ken Ross, Memphis, Tenn.; Farrell Grehan, New York City; David Hussakof, Brooklyn, N. Y.; Shigeto Mazawa, Chicago; Percy Hussakof, Brooklyn, N. Y.; Alfred M. Rubendunst, Cincinnati, Ohio; Herbert G. Tischler, New York City; G. Makomo Mowbray, Brooklyn, N. Y.; Otto Litzel, New York City; Michael D. Tozzi, Trenton, N. J.; J. R. McDowell, El Paso, Tex.; David Hussakof, Brooklyn, N. Y.; Wm. Mertz, Cleveland, Ohio; James G. Love, San Diego, Calif.; Jos. H. Kidd, Cincinnati, Ohio; Robert Gale, Flushing, N. Y.; Henry Kruss, Chicago; Irving Kovalsky, New York City; R. H. Myers, New York City; Leslie Edward Smith, Oakland, Calif.; B. M. Haynes, Detroit, Mich.; John Richard Adams, Toledo, Ohio; R. B. Ferguson, Palo Alto, Calif.; Joseph Heferle, Toledo, Ohio; and Russell H. Sarver, Dayton, Ohio.

Judges for the contest included Stanley Samuels, of E. Leitz, Jacquelyn Judge and Herbert Keppler, of MODERN PHOTOGRAPHY.—THE END

## photo contest

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Closes May 31. Prizes (205): 1st, 14-day round airtrip plus hotel to Paris and London for two (or \$2,000); 2nd, 14-day round boat trip plus hotel to Bermuda for two (or \$1,000). Other prizes: cameras, projectors, accessories. Subject: people and pets or both taken between now and 5/31, with Westinghouse flashbulbs. Contest blanks available at dealers. Entries unlimited but each must have front panel of bulb carton attached. Glossies only from single unretouched negatives. No negatives, toned prints or transparencies accepted. No returns. Address entries to Westinghouse Photoflash Contest, P.O. Box 340, New York 46, N. Y.

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Anso wants monochrome and color transparencies for advertising use. Prices depend on value to Anso. Model releases of recognizable people must be available. Subjects: young people; children with animals, with parents; sports. Pictures with human interest, story-telling quality and strong poster value desired. Send transparencies 2 1/4 x 2 1/4 or larger; monochrome prints maximum 8 x 10 from negatives 2 1/4 x 2 1/4 or larger. Write K. S. Johnson, Dir., Anso News Bureau, 175 Clinton St., Binghamton, N. Y.

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## ELECTRONIC FLASH

(Continued from page 75)

power losses in such systems when they are turned on but not being flashed. They usually require longer capacitor charging times (10-20 seconds) between flashes than do either A.C. or high voltage battery power packs. Incidentally, these are characteristics of all types of low voltage power supplies (see page 73).

**Maintenance:** Storage batteries require care even when not used. It is necessary to charge them regularly or they will deteriorate rapidly. Water must be added periodically. Corrosion is often present on and around storage batteries. Although they are advertised as "non-spill," photographers have had their clothes damaged by spilling acid. The number of flashes from one battery charging is limited—perhaps 100. Then recharging is necessary. If power lines are not available and you have no charged spare battery, you're sunk.

Virtually all wet battery units also operate on 110 volts A. C. Because of this, and because they are available in 200 watt-second capacity, they have been used much by professionals who do lots of studio shooting (A. C.) and also need powerful portables for field work.

### Can you synchronize the flash?

The shutter of your camera must be electrically connected to the electronic flash unit so that the flash occurs when the shutter blades are fully open. In this way the entire light output of the lamp will be received by the film. The simplest synchronization is the "X" or zero delay type in which built-in shutter contacts flash the lamp at the exact wide open instant. Many between-the-lens and focal plane shutters of recent manufacture have this "X" type synchronization; most speed lights work perfectly with it.

If your shutter was designed for type F (gas filled) bulbs, it will have a 5 millisecond delay between the time the contacts close and the blades are fully open. Unless the speed light has a built-in delay relay (an electrical switch) to match the shutter delay, they won't work together. It is possible to add such a delay to some units, as an accessory.

If the shutter has only a 20 millisecond delay (for ordinary wire filled flash-bulbs) you are going to have trouble getting accurate speed light synch. It's possible to build in a 20 millisecond delay relay, but it is likely to be erratic in operation. It's better to have the shutter modified to zero delay.

It's easy to check whether or not your camera shutter will synchronize with a particular unit. The camera must have no film in it. Connect the flash to the shutter contacts. Open the camera back; also open the diaphragm wide, set the

(Continued on page 126)

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Meant.....



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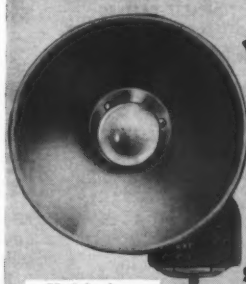


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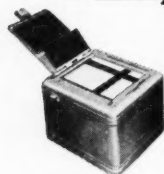
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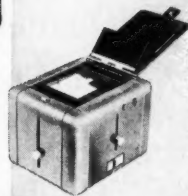
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## ELECTRONIC FLASH

(Continued from page 125)

shutter speed to 1/100 second (between-the-lens shutters only), point the light towards a white wall, trip the shutter while looking through the lens. If synch is correct, a complete circle will be seen through the lens. If any part of the shutter blades is seen, this indicates incorrect synchronization. Focal plane shutters can only be checked at speeds at which the curtains open to full width (usually 1/30-1/50 second).

If the back of the camera does not open (as in Leicas and similar cameras) shutter curtain openings can be checked in the following manner. Remove the lens and flash the speed light into the camera body through the lens mount opening. The position of the shutter curtains at the moment of flash should be easy to see. A thin white card, inserted where the film ordinarily would be, will show up the black curtains even more clearly and is most helpful.

### How's the reflector?

This often neglected part determines to a large degree how effective photographically the light output will be. It should be sturdy, securely fastened to the bracket. Be shy of flimsy reflectors made of soft aluminum alloys which bend at a moderate touch. Dishpan type reflectors are wasteful of light; the lamp should be fairly deeply seated in the housing so that its light is properly focused. Reflectors designed for ordinary flashbulbs, which are adapted to speed light use, are notoriously inefficient.

A well designed reflector should produce a uniform cone of light covering an angle of about 50°, equal to the "normal" camera angle. There should not be any "hot spots".

Although electronic flash first became famous because the flash had a duration



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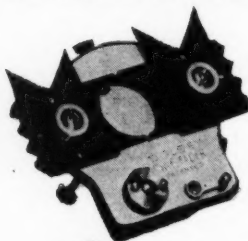
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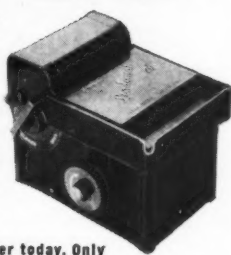


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of 1/5,000-1/10,000 second and could stop any motion, none of the modern units for everyday use gives such short flashes. Mostly, they are in the neighborhood of 1/1,000 second.

Some of the old ultra high speed units are still floating around the used equipment market. Unless you have need for such flash speeds, they may be less satisfactory, photographically, than modern units with longer flash duration.

### Some general considerations

It is good practice to buy only such electrical apparatus that has the Underwriters' Laboratories (UL) seal of approval. However the UL are concerned mainly with equipment operating on house current, so don't go looking for their seal on battery powered portables. It should be on any straight 110 volt A. C. units, however.

Remember that you may have to lug around a flash unit for hours on an assignment. Is it really portable? How heavy is it after 10 minutes?

Does it look like a worthwhile piece of mechanism or like something hammered together in the basement? While looks don't make for quality, all the leading speed light manufacturers turn out equipment which looks well and performs well, too.

Inquire of the dealer whether or not any type of guarantee goes with the unit; also whether or not service facilities are available without having to send it to the ends of the earth for repairs, if needed. Look for a good instruction booklet, particularly with guide numbers for color as well as black-and-white.

Finally, look in your pocketbook; if you can't afford the right unit just now, start saving for it.—THE END.

## OREGON PHOTOGRAPHY

(Continued from page 76)

discussing the number of grainy and slightly fuzzy prints accepted, defended the jury: "I think the school of out-of-focus pictures is a psychological expression against the present day preponderance of too technically perfect prints. The photographer is trying a new way to express himself. He is concentrating on subject matter, and the generally favorable reaction to this type of picture—particularly the ones made under trying circumstances of disasters and the like—had made the method popular."

Mr. Dudley said that while the judges looked for interest, originality and technical quality, the lack of technical quality alone did not cause otherwise meritorious prints to be discarded.

Mr. Newhall voiced disappointment in two factors: the lack of human interest pictures and the lack of pictures made by available light.—THE END.

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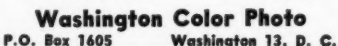
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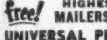


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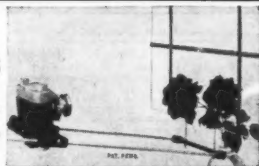
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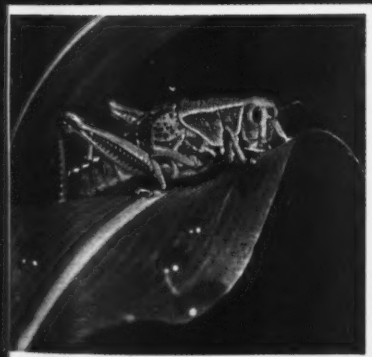
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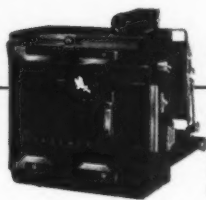


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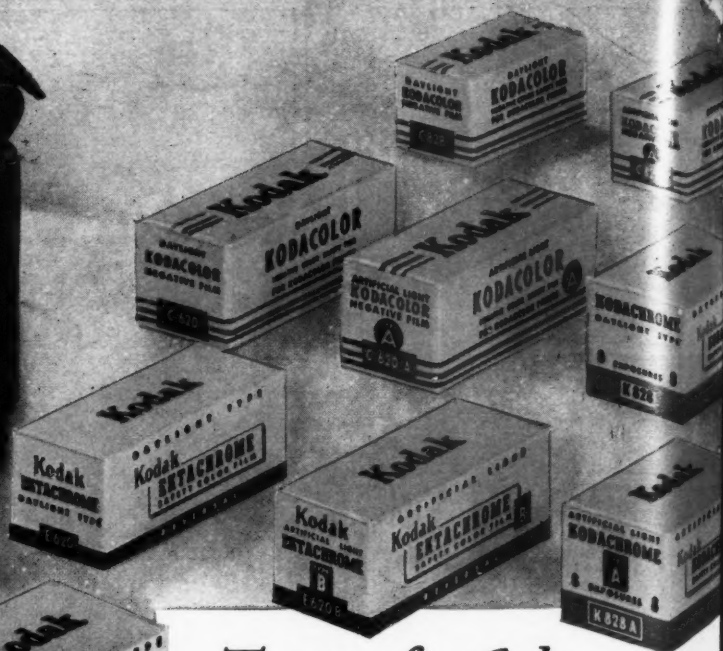
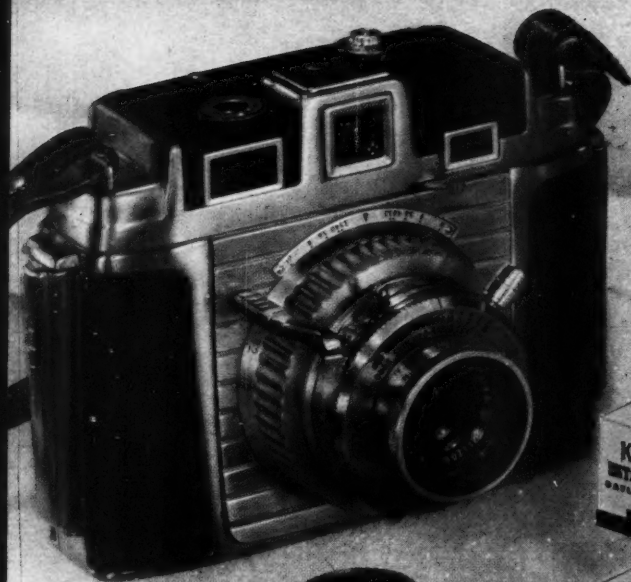
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